

**OLYMPUS HINTS AT
DSLR COMEBACK**



**NEW SONY AND
SAMSUNG CSCS**

Saturday 1 February 2014

amateur Photographer

HANDS-ON



PAGE 10

NIKON D3300

Nikon's new baby DSLR – the best spec you can get for under £600?

ON TEST



PAGE 59

NIK ANALOG EFEX PRO

Great new plug-in simulates the look of classic old cameras

INSPIRATION



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ART OF WILDLIFE

George Wheelhouse takes a fresh look at the animal world

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POLARISERS

If you only buy one filter... All you need to know about this most valuable accessory



PAGE 41

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Amateur Photographer For everyone who loves photography

NIKON'S new D3300 (page 10) is the latest, and most affordable, model to date to do away with the optical low-pass filter that covers the sensor. Why does that matter? Well, for those unfamiliar with its purpose, the low-pass filter deliberately blurs the image on the sensor to reduce the risk of moiré pattern interference when photographing certain types of regular pattern, such as that found in some fabrics. You may have seen moiré on TV when presenters wear patterned ties or jackets, which morph into a mass of distracting wavy lines.

The idea of introducing an element into the optical path to deliberately reduce the sharpness of every image taken, merely to lower the hypothetical risk of

moiré patterns occurring in certain rare situations, and then to have to artificially sharpen every image in processing to compensate, seems like madness, even if the blurring is only subtle. Especially since moiré, if it occurs at all, can be fixed in post-production. It seems now that, in their pursuit of ever better image quality, manufacturers are increasingly thinking this way, which is good news for those of us who strive for the sharpest possible images.



Nigel Atherton
Group Editor

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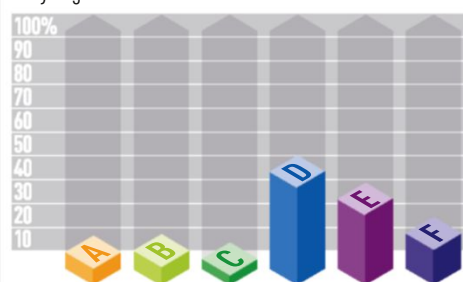
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THE AP READERS' POLL

IN AP 11 JANUARY WE ASKED...

Did you get a tablet PC for Christmas?



YOU ANSWERED...

A Yes, an iPad	7%
B Yes, an Android tablet	8%
C Yes, other (Windows, Kindle, etc)	3%
D No, I already have one	40%
E No, I don't want one	29%
F No, I'd like one but didn't get one	13%

THIS WEEK WE ASK... Would you prefer your next digital camera to have an optical low-pass filter?

VOTE ONLINE www.amateurphotographer.co.uk

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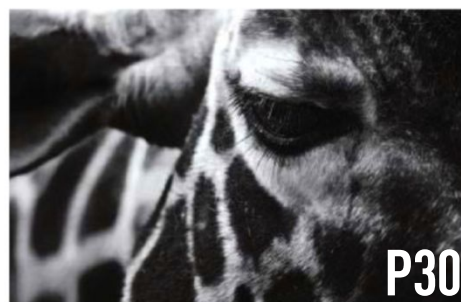
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Mathew Brady was a key pioneer of American photography whose greatest achievement left him financially ruined. David Clark looks at the life and work of this 19th century icon

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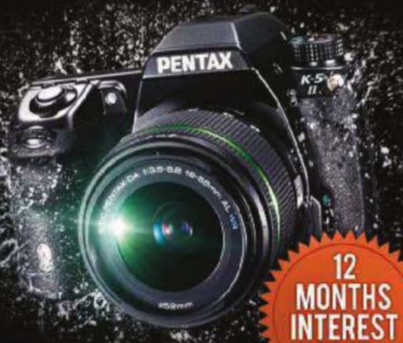
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Officer seizes camera and threatens arrest • Investigation launched

PHOTO THREAT SPARKS POLICE MISCONDUCT PROBE

AP RIGHTS WATCH
Committed to defending your photographic rights!

A POLICE officer who is under investigation after apparently threatening to arrest a photographer and delete his images is still on active duty, AP has learned.

Police chiefs are carrying out a misconduct investigation after a 12min video of the clash, recorded by the 26-year-old photographer using a mobile phone, was broadcast on YouTube.

'The police officer is still working and still on active duty,' a Gloucestershire Police spokesman told AP.

The photographer, who declined to be named, accused the officer of abusive behaviour while he tried to photograph a crash scene in Gloucester on 19 November last year.

An 86-year-old woman, who had been knocked down, later died from her injuries.

The police officer claimed that the road was closed at the time of the incident and that it was a 'crime scene'.

He said such pictures were off limits because the 'family of the person who is seriously injured doesn't know yet' and 'I don't want you putting stuff on the internet'.

However, the photographer – who was accused of obstructing a police officer – claimed that the police cordon had been lifted at the time he took the shots and that he was on public land.

In a statement accompanying the YouTube



A still from the video appears to show an officer with the photographer's DSLR

video, the photographer said: 'All those involved had gone already, there were no injured people there, no ambulance. I would never take photos of injured people and publicise it.'

When the photographer accused the officer of swearing at him, the video appears to show the policeman replying: 'You are lucky I didn't bloody knock you out, to be fair.'

Under threat of arrest, the photographer said he was forced to give the officer his name and address.

The photographer, who was using a Canon DSLR, was ordered to delete all his images or face arrest, have his camera seized and his day made into a 'living hell'.

In the end, after the officer reviewed the photos, no images were deleted.

When asked, the photographer declined to tell the officer whether he was a member of the press. Police guidelines state that officers have no legal power to prevent or restrict what the media record.

The Metropolitan Police guidelines, for example, add: 'Once images are recorded, we have no power to delete or confiscate them without a court order, even if we think they contain useful evidence.'

'If someone who is distressed or bereaved asks for police to intervene or prevent members of the media filming or photographing them, we may pass on their request but we have no power to prevent or restrict media activity.'

Meanwhile, Gloucestershire's Police and Crime Commissioner Martin Surl has urged the force's chief constable to deal with the incident with 'utmost urgency'.

Surl said: 'I appreciate the work of the police can be very challenging, but no matter what the situation they should deal with the public in a civil and responsible manner at all times...'

'It appears the officer involved has fallen far short of the behaviour expected and required by the Constabulary.'

Gloucestershire Police said a timescale has not been set for the conclusion of the internal investigation.

In an earlier statement, Gloucestershire Police said: 'All police officers in Gloucestershire take an oath to "serve the public with respect to all people". Any officer found to breach this oath or any allegations or complaints made about officers are thoroughly and robustly investigated.'

The force declined to comment further amid the ongoing probe.

SNAP SHOTS

● Fujifilm has launched an all-black version of its X100S high-end compact following calls from customers. The X100S Black, due out this month, costs £999.99. Matching accessories include a 28mm wide conversion lens (£329.99) and a black leather case (£99.99).

● The annual International Garden Photographer of the Year exhibition kicks off at Kew Gardens on 15 February, with entries to this year's contest opening the same day. The show will run at the Nash Conservatory until 30 March. For details visit www.igpoty.com. The Royal Botanic Gardens are located at Kew, Richmond, Surrey TW9 3AB (tel: 0208 332 5655).



SAMSUNG RELEASES NX30 CSC

SAMSUNG has announced a new system camera in the shape of the NX30, featuring a 20.3-million-pixel, APS-C-sized CMOS imaging sensor.

The Wi-Fi and NFC-enabled NX30 incorporates NX AF System II – claimed to produce 'fast and accurate' AF – alongside a DRiMe IV imaging processor, plus a tiltable, 2.36-million-dot EVF. ISO

sensitivity ranges from ISO 100–25,600.

Also new is a 16–50mm f/2–2.8 S ED OIS lens – billed as Samsung's first 'premium' S-series lens, incorporating an 'ultra-precise' stepping motor.

The NX30 will be available from the end of February, price £599.99 with 16–50mm f/3.5–5.6 Power Zoom ED OIS kit lens.

● See next week's issue for AP's first look



Do you have a story?

Contact Chris Cheesman
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AP
THIS
WEEK
IN...

1888

AP's readership base was growing, much to the delight of its publishers, a little over three years after the journal was founded. 'The ever-increasing interest taken in *The Amateur Photographer* is most gratifying to those who are engaged in its conduct,' reported AP. 'It has been remarked that it is too elementary, but a perusal of the correspondence columns during the past few weeks certainly disposes of that objection... Much has been said, from time to time, about our "Queries and Answers" columns; we are of the opinion that it is the paradise of many hard-working and struggling amateurs, who know that their questions, however simple, will be answered by some good-natured brother worker. The advanced men say: "Why don't they look it up in books?" In the first place, because they don't possess them, and the second, if they did, the diversity of opinions expressed by writers upon photographic matters is such that the struggling amateur, in seeking information, would be dismayed and hopelessly "fogged".'

The ever-increasing interest taken in the *AMATEUR PHOTOGRAPHER* is most gratifying to those who are engaged in its conduct. It has been remarked that it is too elementary, but a perusal of the correspondence columns during the last few weeks certainly disposes of that objection. This week we have letters upon a variety of subjects, every one of which, we venture to assert, will be read with interest by all practising photography. Much has been said, from time to time, about our "Queries and Answers" columns; we are of opinion that it is the paradise of many hard-working and struggling amateurs, who know that their questions, however simple, will be answered by some good-natured brother-worker. The advanced men say:—"Why don't they look it up in books?" In the first place, because they don't possess them, and the second, if they did, the diversity of opinions expressed by writers upon photographic matters is such that the struggling amateur, in seeking information, would be dismayed and hopelessly "fogged."

CLUBNEWS

Club news from around the country

SHEFFIELD PHOTOGRAPHIC SOCIETY

Members will stage their annual exhibition from 17-23 February at The Workstation Gallery, 15 Paternoster Row, Sheffield, South Yorkshire S1 2BX. Visit www.sheffield-photographer.org.uk for more details.

Firm hints at possible DSLR launch

OLYMPUS MAY REKINDLE DSLRS

OLYMPUS may one day revive development of DSLRs if sales of mirrorless compact system cameras give the firm enough market share to enable it to expand its business.

In an interview with AP at CES, Olympus's SLR products planning manager Toshi Terada confirmed that Olympus has stopped DSLR development but he did not rule out its return.

'Nobody knows ten years away... once we can get a very nice share [in mirrorless], we may expand the business to DSLR again, but at this moment we are just concentrating on mirrorless and we have no plan to go into DSLR.'

CSC SALES FLAGGING

Overall, CSC market sales are waning. In September last year, for example, total UK sales fell 20% on the same month the year before.

However, Terada declined to be drawn when asked whether the market had reached its peak. 'It's a really hard question,' he said.

Last year, Olympus's Imaging Systems business reported an operating loss more than double that of the previous year, despite cost-reduction efforts.

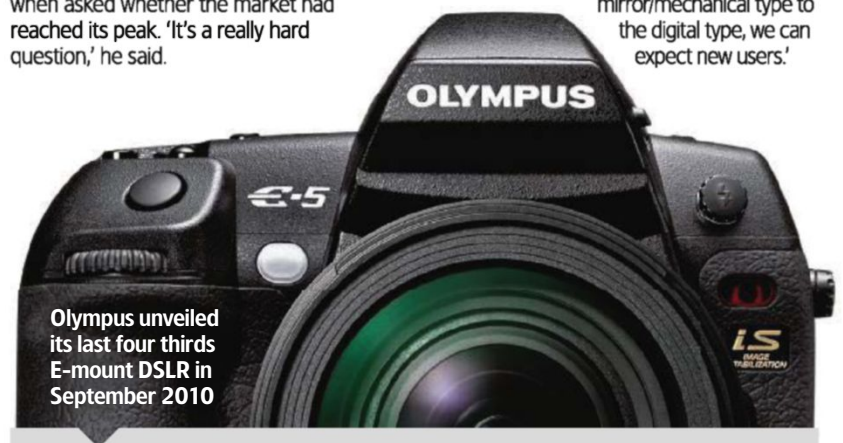
And over Christmas, a report by news agency Reuters suggested that only Canon, Nikon and Sony will survive the war against smartphones – leaving behind 'mid-tier' manufacturers such as Olympus.

Credit Suisse imaging analyst Yu Yoshida is quoted as telling Reuters: 'Only those who have a strong brand and are competitive on price will last, and only Canon, Nikon and Sony fulfil that criteria.'

Olympus has the potential to take a large chunk of the CSC market in two ways: by winning over existing DSLR users; and by pulling in complete newcomers to system cameras.

Terada added: 'This is our opportunity to grab current DSLR users to switch to mirrorless... And in changing the

[interchangeable-lens] system from the mirror/mechanical type to the digital type, we can expect new users.'



SONY A5000 CSC REVEALED

SONY claims its new Alpha 5000 is the smallest and lightest Wi-Fi-enabled system camera.

Unveiled at CES, the Alpha 5000 carries a 20.1-million-pixel Exmor APS HD CMOS imaging sensor and a 180° tiltable screen for self-portraits.

Speaking at a press conference in Las Vegas, USA, Sony president Mike Faslulo said the camera is aimed at step-up users and those seeking a DSLR alternative.

The E-mount camera includes Wi-Fi and NFC wireless connectivity, plus a lever on the body to control zooming.

It is said to weigh 210g, body only.

The Alpha 5000 incorporates 25 contrast-detection AF points and a 3in screen, in addition to the same Bionz X imaging processor found in the Alpha 7.

The new Alpha CSC will go on sale this month, price £419 including 16-50mm f/3.5-5.6 kit lens.

● See next week's issue for AP's first look



SNAP SHOTS

CORRECTION

In AP 18 January we reviewed the Sabreswitch TriggerBeam Pro in *Testbench* and published an incorrect price of €91. The correct price is £118.80. Our apologies for the error.

● Organisers of the Fujifilm Student Awards are calling for entries. All UK students are eligible to enter the 2014 contest, not just those taking photography courses. The winner will bag £200 of film, a professional folio of their prints, and one-to-one printing advice from Metaprint. For details visit www.fujifilmstudentawards.co.uk.

● DxO has updated its image-enhancement software to offer support for the Panasonic Lumix DMC-GM1, Nikon 1 AW1 and iPhone 5S. The Standard and Elite versions of DxO Optics Pro v9.12 are available until 31 January at a discounted price of £79 and £159 respectively. For details visit shop.dxo.com.

Get a free 30-day trial on iTunes



AP quizzes company over CSC policy

NIKON TO FIGHT FLAGGING CSC SALES

MORE work must be done to highlight the benefits of compact system cameras (CSCs) as British sales slump, Nikon UK bosses admitted.

Last year, Nikon was forced to cut back its forecasted global sales of CSCs and, in the UK, the overall market was well down on the year before.

'If we look at the market worldwide it's not so promising, but in the Japanese or Asian market [CSC] is still well accepted...' said Hidehiko Tanaka, managing director of Nikon UK, in an interview with AP at CES in Las Vegas, USA.

But, he added: 'Talking about the UK market, there's really a significant drop in terms of quantity and we don't want to somehow artificially push this area.'

Tanaka admitted that the public may be confused over the benefits of CSCs, despite an advertising campaign and training sessions for the public held at the Nikon School in London.

Nikon wants to target the format more clearly towards particular customer needs.

'If you look at our 10x lens, it's the world's smallest – if you are on a trip it's really light and the picture quality is good,' said Tanaka.

However, he added: 'I feel that, in this country, if [customers] want a camera with an interchangeable lens, they are thinking of the traditional SLR...'

The company feels it must do more to promote the compactness of the format.

'There's still quite a bit of work to be done to highlight the benefits over the compact...' said Nikon UK's group marketing manager Jeremy Gilbert.

Part of the problem, according to Gilbert, is that consumers do not see CSC as a separate category in the way manufacturers do.

Meanwhile, he says the industry faces the difficulty of investing in and supporting 'three pillars': compact, CSC and DSLR.

'Compact system came in as another category whereas consumers may not think about product categories... so rather than spreading our investment across three categories, we will educate about cameras and the benefits of interchangeable lens – that means both DSLR and compact system will benefit.'

Nikon says it remains committed to the CSC format, but would not be drawn on its plans for CSC in 2014, saying only that the firm will continue to support this area.

Hidehiko Tanaka, managing director of Nikon UK, spoke to AP at the recent CES in Las Vegas



NIKON LAUNCHES NINE COMPACTS

A FLURRY of Nikon Coolpix cameras announced at CES include the L830, which is kitted out with a 34x zoom and full HD video.

The Coolpix L830 features a 16-million-pixel, 1/2.3in-type CMOS imaging sensor and lens-shift vibration reduction.

Powered by AA batteries, the L830 also sports a tiltable 3in (921,000-dot resolution) monitor.

Pricing and an on-sale date had not been announced at the time of writing.

The L830 was one of nine Nikon compacts announced at CES in Las Vegas.

The line-up also includes the Wi-Fi-enabled Coolpix S6800 and S5300, each carrying a 16-million-pixel sensor.

The S6800, due out on 13 February priced £199.99, sports a 12x optical zoom, while the S5300 (£169.99) – due out a week earlier – features an 8x zoom.

The 16-million-pixel Coolpix L29, with a 5x zoom, is available now, priced £69.99.



EXCLUSIVE

LEIBOVITZ EYES LEGAL ACTION

AS WE went to press, photographer Annie Leibovitz was weighing up legal options after the emergence of her supposedly 'unretouched' images of a US television star.

The 'pre-Photoshop' portraits of actress Lena Dunham, 27, appeared on US website Jezebel.

Leibovitz shot portraits of Lena Dunham, who appears in the TV series *Girls*, for the February issue of the US version of *Vogue* magazine. Jezebel offered \$10,000 for the unretouched versions of the *Vogue* images, describing the actress as 'unabashedly feminist', but



The 'pre-Photoshop' portraits of actress Lena Dunham appeared on US website Jezebel. There is no suggestion that it, or *Vogue*, acted illegally

that the published *Vogue* images were 'probably not terribly real'. Jezebel subsequently published a set of 'unretouched' photos it obtained from an 'anonymous source'.

It is not clear who may be the potential target of Leibovitz's legal team.

Though it has not been suggested that either Jezebel or *Vogue* broke any law, AP understands that Leibovitz is far from happy.

'They are looking at what [legal] options are open to them,' a source close to Leibovitz told AP. The source claims Leibovitz would not have given permission for the unaltered images to be published.

Leibovitz's spokesman in the UK and *Vogue* in New York declined to comment.



CAN'T FIND A DARKROOM? NEW WEBSITE MAY HELP

AN APPARENT lack of darkroom access has triggered the launch of a free-to-use website designed to allow film users to locate one anywhere in the world.

'Public and community darkrooms are being encouraged to make a free listing of their location and facilities,' says UK-based firm Harman technology, owner of the Ilford Photo brand.

'Professionals who teach darkroom techniques are also able to make an entry. The secure website will also accept registrations from private darkroom owners who are willing to share their facilities.'

The website, at www.localdarkroom.com, followed surveys by Harman that suggested many photographers

have no darkroom access.

Steven Brierley, director of sales and marketing at Harman, said: 'The surveys told us 35% of our film users had no darkroom access and a high proportion of those with a personal darkroom might be willing to share.'

'This gave us the confidence to go ahead and establish the website, which provides a free community platform – bringing all parties together.'

'I would urge all who could be involved to visit the website and then support our new facility. It's designed to help and support film users.'

Harman says the site provides anonymity to private darkroom owners who can list 'without revealing personal details'.

For details, visit www.localdarkroom.com.

LUMIX LZ40: PANASONIC DEBUTS 'ENTRY-LEVEL' BRIDGE CAMERA

BRIDGE cameras are an important market, says Panasonic, which has launched a new entry-level model with a 42x optical zoom, in the form of the Lumix DMC-LZ40.

The 20-million-pixel LZ40 houses a 3in, 460,000-dot LCD screen and a rechargeable battery designed to last for 320 shots.

'It's a camera to support people's hobbies rather than being their hobby,' said a Panasonic UK spokesman.

Due out in April, priced £229.99, the LZ40 replaces the one-year-old LZ30, which carried a 35x zoom.

Panasonic says it has improved image stabilisation by using the lens-shift type instead of the sensor-shift method of its predecessor.



SNAP SHOTS

● This year's Astronomy Photographer of the Year has opened for entries. There are four main categories this year: Earth and Space, Our Solar System, Deep Space and Young Astronomy Photographer of the Year. Winning entries will go on show from 18 September at the Royal Observatory Greenwich, which hosts the contest with *BBC Sky at Night Magazine*. The closing date is 24 April 2014. For details visit www.rmg.co.uk/astrophoto.

● Fujifilm has debuted a compact printer designed to print images sent wirelessly from a smartphone. The launch of the Instax Share SP-1 is accompanied by a free app designed for iPhones and Android operating systems. The printer measures 101.6 x 42 x 122.5mm and is due out in March, priced £140-£150.

● Panasonic has unwrapped a new compact called the Lumix DMC-SZ8, kitted out with Wi-Fi, that enables the camera to be remotely controlled using a smartphone or tablet computer. Features also include a 12x (24mm wideangle) zoom lens. The 15 digital filter effects include Retro and Old Days. The SZ8 costs £149.99 and is due out in March.

In next week's AP On sale Tuesday 4 February



NEWS

CES ROUND-UP

All you need to know from the recent expo, as well as hands-on previews of the **Samsung NX30** and **Sony Alpha 5000**

DOCUMENTARY

TIMELESS

James Whitlow Delano talks about his arresting black & white reportage



© JAMES WHITLOW DELANO

ON TEST

SIX OF THE BEST

We look at **softboxes** designed for hotshoe-mounted flashguns



LANDSCAPES

SNOW PATROL

Martin Leighton explains how he captures his wonderful winter scenes



© MARTIN LEIGHTON

AP EXPLAINS

PROCESSING RAW FILES

Professor Bob Newman discusses raw conversion

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

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AP hands-on

Nikon D3300

Michael Topham was one of the first people to get his hands on the new 24.2-million-pixel **D3300** when it was launched at the recent CES expo. Here are his initial impressions of the latest entry-level DSLR from **Nikon**

ONE OF the biggest camera releases unveiled at the 2014 Consumer Electronics Show was the Nikon D3300 – an entry-level DSLR that sits above the D3200 and D3100 in the manufacturer's line-up.

Although the image sensor remains the same as that found in its predecessors, the D3300 uses Nikon's latest Expeed 4 image processor, which was first introduced a few months ago inside the D5300. The latest processor allows an improved sensitivity range and faster continuous shooting – an ability that has been achieved with each new release of a Nikon D3000-series camera since the D3100's launch in August 2010.

KEY FEATURES

The Nikon D3300 features a 24.2-million-pixel, DX-format CMOS sensor, and while

it may not seem any different to the D3200's sensor on paper, the newer model lacks an optical low-pass filter in an effort to preserve maximum image resolution and sharpness. Without conducting our own resolution tests back in the studio, we're unable to comment on the output differences between the D3200 and the D3300 at this stage, but we're expecting to see subtle improvements when images are viewed at close magnification.

This combination of the latest sensor and the improved Expeed 4 processor provides a 1EV wider sensitivity range than was available on the D3200. The older camera has a sensitivity ceiling of ISO 6400 (expandable to ISO 12,800), whereas the D3300 can shoot up to ISO 12,800 with an option to expand

'My first impressions of the new 18-55mm kit lens are very good indeed. It's less bulky, and lighter'

it to ISO 25,600 when required.

As for speed, the D3300 continues the trend of each D3000-series model being faster than its predecessor – another benefit of the Expeed 4 image processor. With a continuous shooting rate of 5fps, the D3300 is one of the fastest entry-level DSLRs on the market today, and is 1fps faster than the Canon EOS 100D.

The 11-point autofocus system used in the Nikon D3100 and D3200 has been carried over into the D3300. Having already been used in the previous two generations, I would have expected some sort of incremental improvement to the system's specification this time around.

Although the D3300 shoots as quickly as the Nikon D5300, the latter still has the advantage when it comes to autofocus, with a more impressive 39-point AF system rather than the fairly basic 11-point AF system of the D3300, which has a single cross-type point in the centre.

The 11-point Multi-CAM 1000 autofocus module features single-point AF, dynamic-area AF, auto-area AF and Nikon's clever 3D tracking, which can follow a subject from AF point to AF point as it moves across the frame, utilising colour and distance information from the camera's 420-pixel RGB sensor.

WI-FI

Along with the AF system, Wi-Fi is another area that I thought might have been enhanced on the D3300, but the feature remains much the same as that on the D3200. Built-in Wi-Fi is a given on most new camera releases today, yet the D3300 continues to rely on Nikon's WU-1a adapter for a Wi-Fi connection. This is a little surprising given that Wi-Fi connectivity is built into another recent Nikon camera, the D5300.

With entry-level DSLRs priced at very competitive prices, it is fairly safe to assume that the cost of adding Wi-Fi to the D3300 would have affected the camera's sale price. Nikon told me that it preferred to keep the cost of the camera down while offering users the option to purchase the WU-1a adapter if they consider wireless image transfer and remote shooting to be important to them. The WU-1a adapter costs an additional £49, although it does stick out from the side of the camera somewhat when in use.

One feature that has received an upgrade is the standard kit zoom lens. The D3300 comes with the new

AT A GLANCE

- 24.2-million-pixel, APS-C-sized CMOS sensor
- ISO 100-12,800 (expandable to ISO 25,600)
- Expeed 4 image-processing engine
- 11-point AF system
- RRP £599.99 with kit lens



18-55mm f/3.5-5.6 VR II, which is collapsible and therefore much smaller than its previous incarnations.

VIEWFINDER AND LCD

There is very little to report on the differences between the D3300's viewfinder and that of the D3200, as the same technology has been used. The optical viewfinder in the new camera displays 95% coverage and has a 0.85x magnification with dioptre control, should you need to adjust it to suit your eyesight.

The rear screen on the D3300 also remains the same as that on the D3200: a 3in, 921,000-dot type, which was a significant improvement over the D3100's 230,000-dot display. Our wait for Nikon to fit one of its DSLRs with a touchscreen continues. However, it should be no surprise that fitting one in an entry-level model would significantly increase the camera's price to the consumer, who may not consider it a necessity.

NEW KIT LENS

I have wanted to see a replacement for the original Nikon 18-55mm kit lens for quite some time, and my first impressions of the 18-55mm f/3.5-5.6G VR II are very good indeed. It's less bulky, so it won't take up as much room in your camera bag, and it's lighter, which contributes to a less heavy body and lens combination.

Having to depress a button to extend the lens to 18mm and again to retract it to its 'L' position is much like the operation required with Nikon 1-system lenses. It's from here that the firm's engineers took their inspiration to make the kit lens more compact, while still offering the standard focal length of an 18-55mm zoom.

BUILD AND HANDLING

The Nikon D3300 is in every sense of the word a 'compact' DSLR. While it may not be as petite as the Canon EOS 100D, it feels small in the hand compared to an enthusiast DSLR such as the Nikon D7100.

Being small is no bad thing, however, and the camera manages to shed weight thanks the light reinforced plastic used

The camera has a basic selection of buttons and controls, and is unintimidating to use. Wi-Fi is an optional extra via the WU-1a adapter, which slots into the side of the camera, as can be seen in the image on the left

in its construction. Paired with the new 18-55mm f/3.5-5.6G VR II kit lens, the D3300 is claimed by Nikon to be 30% smaller and 25% lighter than its predecessor, and this is noticeable when it is picked up and handled.

The sculpted handgrip makes the D3300 a comfortable camera to hold and, even though I only held the camera in the hand for 30mins or so on the stand, I couldn't find any faults in the way it operated or handled. Considering its size, the button arrangement has been intuitively laid out for speed and ease of operation.

The interface on the D3300 remains unchanged, although the information menu (accessed by hitting the 'i' button) now appears in an attractive light shade of blue. Full HD video at up to 60p with full-time autofocus is supported, and the inclusion of a 3.5mm microphone port means that Nikon users no longer have to pay extra for a D5000-series DSLR to get this feature, which has previously been the case.

INITIAL THOUGHTS

It's fair to say that the Nikon D3300 isn't a groundbreaking release, but rather an update to the company's entry-level range, which brings with it some of the latest advanced technology, such as the Expeed 4 image-processing engine.

With the D3100 having been such a popular and well-respected DSLR for Nikon over the years, the D3300 has a hard act to follow. However, the faster frame rate, higher-resolution screen and 3.5mm mic port make a good case for the new camera over its ageing predecessor.

It is difficult to tell what advantages the D3300 has over the D3200 in terms of image quality until we compare our image-quality results, but there's certainly not enough here to worry D3200 users about an upgrade, and if anything it's likely to lower the price of the excellent D3200 to make it even more affordable.

The D3300 will cost £599.99 with the new 18-55mm f/3.5-5.6G VR II lens, and will be available from early February. **AP**



The new 18-55mm kit lens is collapsible, saving space when it is not in use

APReview

The latest photography books, exhibitions and websites. By Jon Stapley

EXHIBITION



© SPENCER MURPHY

Taylor Wessing Photographic Portrait Prize 2013

Until 9 February. National Portrait Gallery, St Martin's Place, London WC2H 0HE. Open Mon-Wed, Sat, Sun 10am-6pm, Thu and Fri 10am-9pm. Tel: 0207 306 0055. Website: www.npg.org.uk. Admission £3 (concessions £2)

THE TAYLOR Wessing Photographic Portrait Prize returns with its signature exhibition of winning portraits. The competition attracted 5,410 submissions from 2,435 photographers, and this has been whittled down to the eclectic selection that is now in its final weeks at the National Portrait Gallery. Some have complained in the past that it's hard to know quite what the judges are looking for, the qualities of winning images seeming obscure and hard to define. It's sort of true and sort of isn't. The image of jockey Katie Walsh by Spencer Murphy (left) is no feat of technical photography, but it has a quality to it that instantly makes you think Taylor Wessing. It's a great shot that conveys emotion from the subject and evokes it in the viewer. If Taylor Wessing can be defined by anything, it's that.

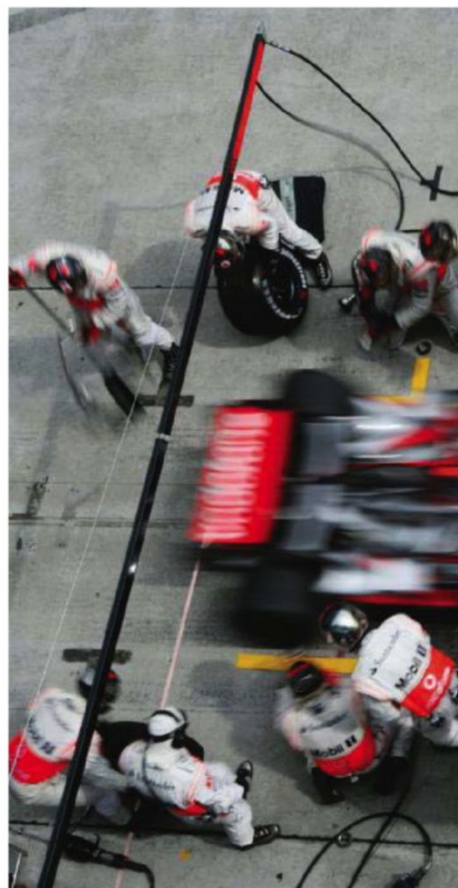
The Home Front

By Melanie Friend. Dewi Lewis Publishing, £25, hardback, 96 pages, ISBN 978-1-907-89341-4

MELANIE Friend examines the areas where militarism and family leisure collide in a sedate but stirring documentation of military air shows around Britain. Despite the spectacular aerobatics on display, Friend's style remains rooted among the groundlings. The planes are ever-present, but always as distant specks – tiny parts of big, empty compositions, just as the audience at a show sees them. Some images have the remnants of dissipating smoke trails from the display jets, and it takes a moment to work out that what you're looking at isn't some sort of printing error. The culture of these airshows is placed under Friend's cultural microscope. Pre-teens lining up to cradle machine guns, a little boy grinning in an oversized tactical vest and children climbing over dormant tanks are all images that linger with you.

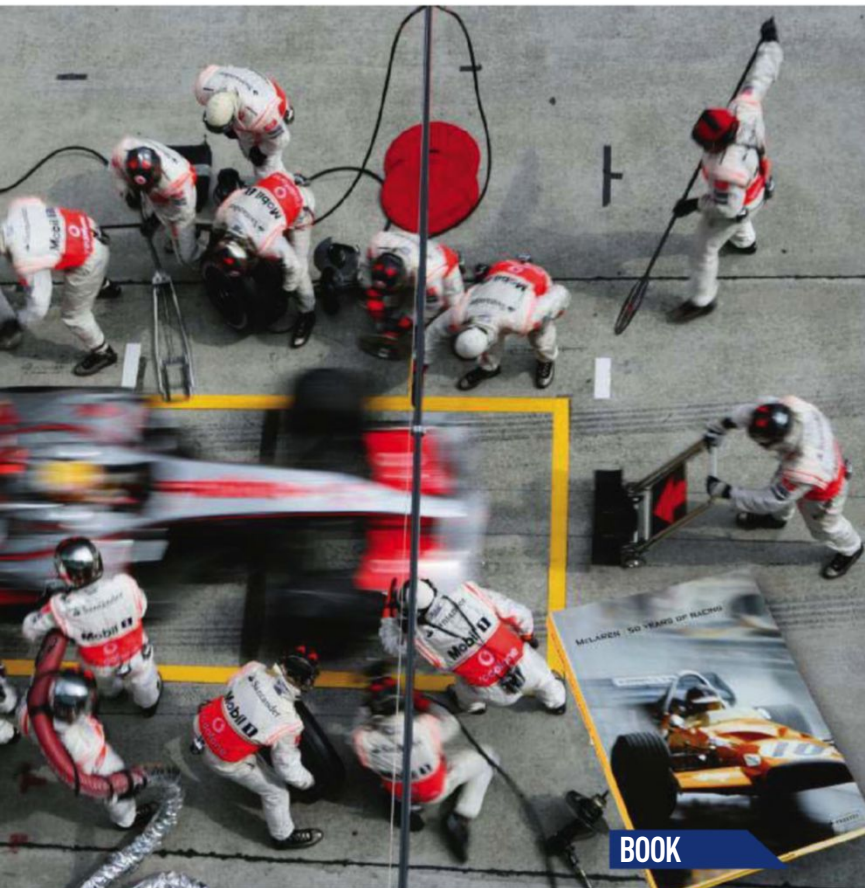


© MELANIE FRIEND



www.tiffinbox.org

REGRETTABLY for everyone, taking good pictures is only half of what you need to know when it comes to making a successful photography business. You can probably guess what the other half is, and if you're the kind of person who can't tell the difference between gross and net profit, and thinks branding is something you do to cows, then a site like Tiffinbox is a vital visit before you start venturing into the murky



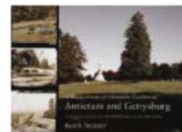
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CONDENSED READING

A round-up of the latest photography books on the market



● **YOUR CHILD IN PICTURES** by Me Ra Koh, £12.99 The life of a child sometimes feels like a series of milestones. The loss of the first tooth, the first unaided bike ride, the first day of school, and so on. Accordingly, Me Ra Koh arranges his guide to photograph your children by event. In a nice touch, there are separate tips for using point-and-shoot cameras and for DSLRs, so the book caters for a wide range of photographers at different skill levels.



● **IN THE FOOTSTEPS OF ALEXANDER GARDNER AT ANTIETAM AND GETTYSBURG** by Keith Steiner, £9.99 In pursuit of Alexander Gardner, a photographer known for his images of Abraham Lincoln and the American Civil War, Keith Steiner travels around the USA armed with a DSLR. Presenting his own images alongside Gardner's, Steiner observes how the landscape has evolved since that conflict. He presents his own images in black & white, which does make things a little homogeneous, but it's still fascinating to witness. Steiner's scholarship on Gardner's travels are a great read.



● **SEA FEVER** by David Baker, £30 A series of painterly long-exposure seascapes by Landscape Photographer of the Year stalwart David Baker makes for a book that turns tempestuous waves into beautiful near-abstract forms. The speeds are expertly judged, retaining just enough detail in the waves to make them recognisable while smudging the crests. The large A3 format gives the images ample space to be pored over again and again.



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McLaren: 50 Years of Racing

By Maurice Hamilton with Paul Fearnley
Prestel, £99, hardback, 297 pages, ISBN 978-379-134813-1

THE MCLAREN Formula 1 cars were best known back in their day for their distinctive Marlboro red and white branding, which takes centre-stage for much of this exuberant, illustrative history of the racing team. The behind-the-scenes photography is often every bit as exciting as the races themselves, capturing the gut-knotting anticipation that precedes a race and the exhilaration that follows. Even if your interest in Formula 1 is slim to non-existent, you do have to respect the craft, diligence and expertise of all the people involved in crafting the machines and making them 'fly'. It's easy to get sucked into the stories, the most absorbing of which is the rivalry and friendship between Niki Lauda (far left) and James Hunt (left), recently dramatised in the film *Rush*.



waters of self-employment. With articles like '10 Things I Wish I Knew 10 Years Ago About Being a Professional Wedding Photographer', the content strikes a good balance between useful and digestible. Spending too much time on the site can leave you feeling bogged down in marketing speak, but it's worth lumping it, as you do need to know it if you want to get anywhere as a self-employed photographer.



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WEIRD SCIENCE

I like reading technical articles in *Amateur Photographer*, but find Professor Bob Newman's contributions adhere to a pattern. They start off simply and become more and more complicated. Take his recent one on colour perception (AP 11 January). The first paragraph or so gently leads me in using plain language. Then he's talking about rods and cones, which I remember from my youthful studies. So far, my thinking ability is not too far stretched.

Then things start getting sticky: I can tell science has moved on. Suddenly, I'm reading about photons of any wavelength dropping into one of three bags (massage temple), but have to fathom why human receptors have such a dip around the 480nm mark (mild headache). Quickly raising the bar, Professor Newman discusses opponent channels and I can feel my brain synapses start to creak (right headache). Why would two channels combine to form a luminance one when that's the job of the rods (splitting headache)? By the time he's on to the Luther-Ives conditions and into his final paragraphs, I'm left with the brain power of an amoeba on holiday.

As a student I was pleased when the lecturer began by saying 'Hello', as it meant I'd understood a single word. Back then, the chances are that the night before I'd been deafened by a live rock band, drunk too much alcohol, woken up late, had a tongue like the bottom of a bird cage, and could only detect the world through slitty eyes and ringing ears. A few decades on, do you think similar behaviour would help me understand one of Professor Newman's articles?

Melvyn Dover, Dorset

Your letter made me laugh, Melvyn – **Nigel Atherton, Group Editor**

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can be done, but only with great care.'

Has he forgotten the article *I Spy: Could a spy really spy with a Minox sub-miniature camera and a desk lamp?* in AP 21 December 2002? Here this question was explored in a practical manner using a desk lamp and both a Minox B and BL. Conclusions were drawn that: 'Using a Minox enlarger with graded papers would produce surprisingly sharp and readable results on 10x8in paper or even larger... So next time you see the master spy whip out his Minox, do not scoff. It can be done!'

The author of these words? Ivor Matanle! What has caused Ivor to reject his earlier conclusions? **Geoff Piltz, Dumfriesshire**

An ancient maxim among writers is that, if you continue to write about the same subject for long enough, you will eventually contradict yourself. At first sight, the case you quote seems to be an example. To answer your question, no, I haven't forgotten the Minox challenge that resulted in my Christmas 2002 article in AP. How could I, when it was probably the toughest and most time-consuming article I have worked on? I am, however, gratified that you have kept it and are able to quote from it.

I have been re-reading the 2002 article and would point out that, throughout the article, I emphasised the vital importance of achieving accurate focus and the difficulty of achieving that, either with the Minox measuring chain or without it. By laborious experiment, I established that my hand span of about 8½in was about the right distance for the Leica diagram, but that holding the Minox parallel to the subject was easily as difficult as achieving accurate focus and (obviously) that, without parallel positioning, the rectangular image would not be rectangular and one end would be slightly out of focus.

Yes, my eventual conclusion was that, with skill, extensive photographic knowledge and a measuring chain, sharp readable document copies could be produced with a Minox and a desk lamp, but achieving it took me over two weeks, not five minutes, and I have probably taken more photographs than most spies have had hot dinners.

I have never seen a 'spy' in a film being trained in photographic theory, using a measuring chain, or a hand span, to work out the distance to the subject, nor have I ever seen a 'spy' set the shutter speed or focus on a Minox. Used as they purport to use a Minox, sharp images cannot be achieved – **Ivor Matanle**

A HAPPY MONOMANIAC

Nigel Atherton's pledge to reacquire himself with a film camera and black & white film is as good a New Year's resolution as I've heard (AP 4 January).

As much as I love my Nikon D90, my passion for trawling eBay for old 35mm SLRs remains undiminished. And what better way to try them out than to shoot a

I SPY A CONTRADICTION

Ivor Matanle's article, *On-screen mistakes* in AP 21-28 December 2013, left me perplexed. Writing about spy movies and Minox sub-miniature cameras, he says it is not possible to photograph documents

satisfactorily by the light of a desk lamp. He states: 'It is just not practical to use fast film – even 400 ASA – by the light of a desk lamp and achieve a sufficiently grain-free 11x8mm negative that can be enlarged to A4 so that the results are readable. Shot by daylight it

What The Duck



ADAPTER AWARENESS

I enjoyed Ian Burley's article about using a 30-year-old lens on a new digital body with a mount adapter (*Classics to use*, AP 18 January). I've been playing with Voigtlander lenses on both a Canon EOS 400D and 5D Mark III with no problem. Recently, I got an adapter for Praktica PB to EOS. The lenses work fine on the EOS 400D, but could have caused an expensive problem on the EOS 5D Mark III as the lens protrudes too far into the camera and fouls the mirror. Your readers should be aware, when using old lenses, of how far the rear element or aperture pin protrudes. **Ted Harris, via email**

Classics to use Olympus OM Zuiko 50mm f/1.4

In the first of a new series on using old photographic equipment, Ian Burley shows how the 30-year-old manual-focus Olympus OM Zuiko 50mm f/1.4 lens is versatile and fun to use with digital camera bodies

THE USE I could never recall seeing a lens that was so versatile as the Olympus OM Zuiko 50mm f/1.4. It is a lens that can be used for a wide range of subjects, from portraits to landscapes, and it is a lens that is fun to use. It is a lens that is versatile and fun to use.

HISTORY AND DESIGN The Olympus OM Zuiko 50mm f/1.4 lens was designed in the late 1970s. It is a lens that is versatile and fun to use. It is a lens that is versatile and fun to use.

LOOKING FORWARD The Olympus OM Zuiko 50mm f/1.4 lens is a lens that is versatile and fun to use. It is a lens that is versatile and fun to use.



BACK CHAT

AP reader John Gilbey considers some of the unexpected benefits that we might get from the Exif data stored in our digital images

WHEN I was young, a brief interlude sometime between the last Ice Age and the arrival of colour television, my local camera shop kept a modest display of useful notebooks on the counter. Impressively priced at four shillings and sixpence, which would buy you a packet of developer in those days, they contained 50 or so pages each ruled into 24 or 36 lines with elegantly coloured columns denoting date, time, aperture, shutter speed, flash (yes/no), subject and location.

More organised photographers than I used these journals to record the journey through their photographic life, allowing them in a moment to find a favourite image, the date of an excursion or to diagnose why the image rendered from frame 27 looks more like Impressionist art than a portrait of next door's cat. My own notes were hastily scribbled in pencil on the heavy paper spine of the negative filing sheet, or daubed with a marker pen on the Kodak-yellow boxes sent by friends at PO Box 64. I never managed to index my growing collection to my satisfaction.

Digital photography came as a revelation – not necessarily for the quality, which in my view is only now beginning to equal the initial hype, but for the delight of the additional data held within the file format. Exif data (EXchangeable Image File format) holds all the information those 1960s notebooks aspired to – and more. With the right camera, GPS data is embedded in each photo so you will never again wonder where it was taken, while the precise focal length of the zoom lens at the moment of exposure will answer other questions, as will the date and time – to the nearest 1/100sec.

Why am I so excited about this? In this country we have a tradition of amateur naturalists gathering detailed, long-term information about the passage of the seasons: the migration and nesting of birds; dates of emergence for leaves and flowers; the dates when snow disappears from mountain peaks. Recent research into environmental change has used these superb sources, but while important, they don't form a complete picture of times past. The records are precious but often sparse, and they rarely follow a standard format.

Today we take more pictures than ever before, capturing a mind-boggling volume of data about our everyday lives. Around the edges of our chosen subjects there are plants in flower, weather conditions are visible, and all manner of contextual information about the environment is inadvertently captured – all of it stored with the matching Exif data confirming when and where the image was taken. For the environment researchers of the future, these sets of data could be extremely important as detailed, wide-ranging records of our (rapidly changing) world. Guard your digital image files carefully – they may be even more important than you think.

roll of mono film and head straight into my smelly old chemical darkroom to process it?

They say old habits die hard. After 30 years of pottering around in my snug little garage darkroom, it's fair to say it's an addiction I'd find hard to quit. But, unlike addictions that can kill you, I'm on safe ground – unless breathing in darkroom fumes can have the very same effect.

I often get a buzz when an A3 mono inkjet propels itself from my printer. But the buzz of making a traditional black & white print in the time-honoured manner can't be beaten. **Dave Swann, Tyne & Wear**

Your comment about fumes reminds me of how, back in my teens when I was a photographer's assistant, my old boss was rendered unconscious and hospitalised by cross-contaminated Cibachrome chemicals, after foolishly dish-developing 20x16in prints. I never used Cibachrome after that! – Nigel Atherton, Group Editor

CLUB CRITICISM

Stefan Shillington's letter of the week in AP 11 January responds to the recent criticism of camera club judges. The main problem, I feel, is the clubs. Yes, judges are inconsistent – with each other, and often with themselves – but clubs are the origin of the problems.

Clubs promulgate the belief that the only worthwhile aim for their members is to achieve 10s in competitions – and, indeed, encourage the inexperienced to believe that they will become better photographers by entering club competitions. The preponderant form of club competition is 'open' – thus between landscapes, still life, wildlife, portraits and so on. Judges inevitably have preferences and prejudices; added to which, some judges have a very narrow view of photography anyway. The judges cannot help but be inconsistent with such a wide scope in each competition, and the outcome of the competitions becomes no more than a lottery for

entrants who do not know individual judges' likes and dislikes beforehand.

This situation fuels the widespread negative view of judges that has become prevalent in recent years. Fifty years ago, when I started in photography, club competitions were almost exclusively themed – and I don't recall hearing the denigration of judges then that I hear today. The remedy is really in the clubs' hands, rather than in those of the judges.

Keith Longmore, Norfolk

A SHED LOAD

Reading Nigel Atherton's comments on 'burst shooting and instant deletion' (AP 11 January), which was directed at digital rather than film, I was reminded how all images are precious. About ten years ago, I was having a clear-out of my garage and found a folder containing monochrome negatives. They had been 'buried' beneath a broken lawn mower and had survived years of freezing temperatures as well as some scorching summers inside this badly insulated outhouse.

The images spanned 1955–57 and were of London's East End and West End. A good proportion were night shots using Ilford FP3 on a tripod or Ilford HPS handheld, and developed in Promicrol, which gave around ISO 800. The camera was an Agfa Silette with a fixed 45mm lens. A selection of these images were published in AP in 2006.

None was a masterpiece, but they were all images of a time gone by that could have been so easily lost. So, whether you are amateur or pro, back up your images, caption them and store them safely – you never know when these precious memories will suddenly become useful, not only for your own enjoyment but for the interest that all AP readers have in photos both ancient and modern. **Derrick Gaskin, Essex**

A lawn mower does seem a strange place to store your negs, Derrick, but I am glad they survived! – Nigel Atherton, Group Editor

PHOTO INSIGHT



JUSTIN MINNS

Justin Minns is an experienced graphic designer with a passion for photography. Since taking up photography seriously, his images have been published in numerous books and magazines around the world. He also runs one-to-one landscape workshops.

Justin Minns talks us through his striking image that made last year's Landscape Photographer of the Year awards book cover

I TOOK this photograph one afternoon in May last year at Cobbold's Point in Felixstowe, Suffolk. This stretch of coastline takes a bit of a hammering from the North Sea, so the past couple of years have seen a host of new sea defences make an appearance. I find that strong directional lighting can really help to give form to subjects like this by adding to their contrast against the smoothness of the sea.

I came across an image of this location on Flickr from a different angle and thought it would be a great place to play around with some long exposures. I loved the unusual shape of the concrete structures and the perfect spacing, but what attracted me most was the lovely curve sweeping out to sea.

It took a while to get the exact image I wanted – in fact, I took this photograph on my fourth visit. The first time the tide was too low, the second it was so high the sea defences were totally submerged and on the third occasion the water level was fine but the weather wasn't playing ball. A couple of failed visits is frustrating, but after three it starts to become something of a personal battle.

The shot took very little planning in the end, as having been there so many times I'd built up a clear idea in my head of what I wanted and the best position from which to make the most of the curve. When I finally got this photo I was just passing by and noticed the water height looked about right, so I grabbed my gear from the car and set up position.

When the cloud moved into the frame I knew I had the shot I wanted, although I did manage to drop and smash an expensive ND filter on the rocks, so I guess it wasn't totally painless.

To get this shot I used a Canon EOS 5D Mark II paired with a 17-40mm f/4L lens. I tend to use this as my main landscape lens as I find it to be lovely and sharp, while for support I used a Manfrotto carbon-fibre tripod and geared head. As it was quite a bright day, I found a lot of filtration was needed to get a long enough shutter speed to



© JUSTIN MINNS

smooth the water to this degree. I used a Lee Big Stopper combined with a 0.9 ProGlass ND filter to give me the long exposure, and this was supplemented with a 0.6 graduated ND filter to darken the sky and balance the scene.

The resultant exposure was a long one. A strong ND filter like the Lee Big Stopper reduces the shutter speed by 10 stops, so long exposure times are possible even on a fairly bright day like this. When you factor in the 3-stop ND filter as

well, I was able to keep the shutter open for nearly 3½mins, enabling me to render the sea totally smooth.

Surprisingly, not a huge amount of processing has been applied to the shot. The mono conversion and any Contrast and Levels adjustments were done with Nik Silver Efex Pro. Then, as well as my usual noise reduction and sharpening (again using Nik plug-ins), I cloned out any imperfections or distractions in the water to keep those curves looking nice and clean.

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To see more images by Justin Minns, visit his website at www.justinminns.co.uk



I do quite a lot of this type of photography, but I mainly enjoy taking what I call atmospheric landscapes. Sometimes these involve long-exposure techniques, but to a lesser degree. However, what I love about this sort of photography is that often when the light is perhaps too harsh for more traditional landscape photography, conditions can still be perfect for dabbling with black & white long exposures like this.

When I heard that my image had been

chosen to be used on last year's *Landscape Photographer of the Year: Collection 7* awards book as the cover image, I couldn't quite believe it – I had to keep checking various websites to make sure it was still there before getting my hands on a hard copy! To be honest, though, I entered the Landscape Photographer of the Year competition in the hope of being included in the book and exhibition, but nothing more than that, and I'm really proud just to be in the company of the other photographers

who are part of this collection.

Since the book was published, I've had more hits on my website and bookings for my workshops have increased, as has interest from magazines. It's hard to say whether it's all down to Landscape Photographer of the Year, but it certainly hasn't done any harm. I feel incredibly lucky that my image was picked for the cover. It's going to be hard to top that in this year's competition, so I'm going to enjoy it while it lasts. **AP**

**Justin Minns was
talking to Phil Hall**

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BOOST MIDTONE CONTRAST



MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



Martin Evening's Retoucher's Guide

Martin Evening explains how to boost midtone contrast and transform a flat landscape

THE TECHNIQUE shown here is one that was devised by Mac Holbert at Nash Editions. Mac specialises in making fine-art prints from digital files, where his task is to create photographic prints that match the punch and contrast of the digital original. This is particularly important when making prints on a matt-finish paper, where the print contrast range is somewhat subdued compared to what is displayed. In response to this, Mac came up with the following steps to boost the midtone contrast in subjects where the midtones might otherwise look rather flat when printed. It also works well for boosting the contrast in landscape subjects where the contrast in a scene is soft due to the atmospheric conditions.

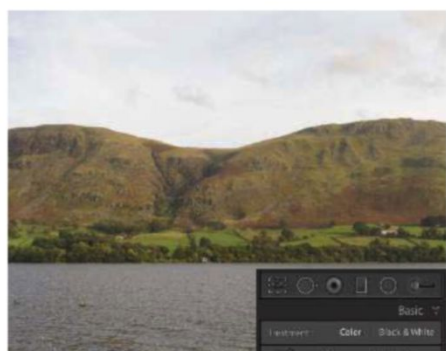
There are a couple of things I should



point out, here The High Pass filter effect is used to create the halo edges and this only becomes apparent once you set the blend mode to Overlay. Also, in step 6, I adjusted the Blend If sliders by holding down the Alt key to split

them apart. The reason for including this step is to concentrate the halo-adding effect on the midtone values only, and thereby exclude the shadow and highlight tones from being filtered in this way.





1 This shows the 'before' image, where I had already made a few adjustments. Using the Basic panel in Lightroom, I took the Exposure down slightly, raised the Shadows and boosted the Vibrance.



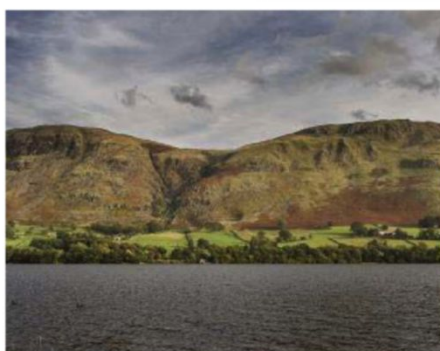
2 I then added a couple of graduated filter adjustments. I placed one at the bottom of the image to darken the lake. The one highlighted here was used to darken the sky and bring out more tone contrast in the clouds.



3 Next I went to the HSL/Color/B&W panel and adjusted the Luminance sliders to darken the blues in the sky and lighten the greens. I then chose Photo>Edit in>Photoshop. I duplicated the Background layer and selected Filter>Convert for Smart Filters.



4 With the Smart Filter/Smart Object layer selected, I went to the Filter menu and chose Other>High Pass, where I applied the 4.0 pixels Radius setting shown here.



5 As you can see in the step 4 screen shot, this filter effect gave the image a flat grey appearance. I made sure the Smart Filter layer was selected and set the layer blend mode to Overlay.



6 I then double-clicked in the empty space just below where it says 'Background Copy' to open the Layer Style dialog shown here. I then adjusted the This Layer Blend If sliders: I set the shadow sliders to 50/100 and the highlight sliders to 150/200.



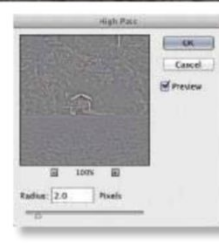
7 This shows a close-up view of the image after I had tweaked the Blend If sliders in the Layer Style dialog. As you can see, the combination of filter effect and Layer Style settings enhanced the midtone contrast in this landscape view.



8 The filter effect was needed most on the hill, plus halo edges were noticeable on the skyline and on the waves. So I added a layer mask to the Smart Object layer, filled this with black and painted with white where I wanted the effect.



9 The overall midtone contrast effect was still too strong, so I double-clicked the High Pass filter settings in Layers. This reopened the High Pass filter dialog, where I reduced the Radius from 4.0 to 2.0 pixels.



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Enhancing reality

The visually stunning work of **Anthony Kurtz** has been gaining him recognition and admiration in equal measure. **Andrew James** talks to this unique talent, who loves to combine grittiness with more than a hint of enhanced reality

TRYING to put a photographic label on Anthony Kurtz's style is like trying to push a square peg through a round hole. It's possible, but only if you hit it with a large mallet. 'I've described myself as an environmental portrait artist,' he admits. 'But then I could be an art documentary photographer. I'm definitely not a photojournalist in the pure sense of that term.'

The truth is, Anthony's style borrows from many different areas and it's one that is evidently still evolving. His background is eclectic. A German-American who grew up in Switzerland before studying in San Francisco, he's now based in Berlin.

Anthony's journey into photography is equally confused. He started studying psychology before switching to graphic design. 'I don't know why I was doing what I was doing,' he says. 'Then a friend just said,

"Dude, why are you doing psychology?" So I changed to graphic arts.'

You won't be too surprised to hear that he didn't stick to graphic arts, either. Anthony jumped classes again and found himself learning new media – web design, video, graphics and photography. 'Suddenly, the photography started taking over,' he says. 'If I had to build a website, I'd build my own photography one!'

Much of Anthony's early images were shot against a backdrop of protest against the 2003 invasion of Iraq and the continued war in Afghanistan. 'I shifted my role from active participant to give more room to being a critical observer,' he reveals. 'I didn't want to be a photojournalist – I wanted to capture what spoke to me without thinking about the audience and being fair and balanced. I'm far from that.'

What Anthony wanted to show was the

gravity of what was happening around him. 'I've always been into darker movies and weird art, so it was natural that this approach came into my photography,' he says. 'My work often focuses on marginalisation – people and places that are out of the norm. I'm fascinated with them.'

Whether he is photographing a Senegalese fisherman or an abandoned Berlin theme park, Anthony's images show his moody, cinematic vision of the world. 'You could call my photos reality enhanced,' he says. 'I guess I've always liked the view of the world you get through orange-coloured glasses. Reality needs a boost.'

Anthony is obsessed with the old, historical, gritty, mysterious, decaying and textured world. 'Maybe people see my images as depressing because some of the landscapes I reveal are dirty and decaying,' he says, 'but to me, this is character. I find things that are perfectly manicured depressing!'

AFRICAN ADVENTURE

When an opportunity to do some volunteer photography and videography work in Africa arose, Anthony jumped at the chance. Signing up with the non-profit organisation Walking Tree, he was soon landing in Senegal, complete





From the
series *Senegal*
Canon EOS 5D Mark
II, 24-70mm,
1/125sec at f/4.5,
ISO 160



ALL IMAGES © ANTHONY KURTZ



with a mountain of photographic equipment. 'I think I overdid the kit,' he laughs. 'Dragging it all around with me kind of proved too much.'

Anthony's biggest piece of equipment indulgence was his Einstein lighting, but one he felt was crucial to achieving the cinematic style of imagery he loves. However, trouble was brewing. Barely a week into his stay, the Einstein died. 'It was probably my fault,' he admits. 'But I was devastated. Looking back, only about 25% of shots in Senegal were taken using the Einstein as my lighting. The rest are a combination of Speedlite flashguns and ambient light.'

With the Einstein out of action, Anthony's kit had slimmed down slightly. However, it still left him with his Canon EOS 5D Mark II, four lenses, two flashguns, lighting stands, PocketWizard triggering systems and a bag full of accessories, such as battery chargers.

Top: From the series *Senegal*
Canon EOS 5D Mark II, 24-70mm, 1/100sec at f/3.5, ISO 1000

Above: From the series *Senegal*
Canon EOS 5D Mark II, 24-70mm, 1/100sec at 320

Without the bigger light, Anthony's approach to his photography had to change. The power output of the Speedlites just wasn't enough to overpower the glaring Senegalese sun and allow him to create the look he wanted. His only solution was to shoot on cloudy days or two to three hours before sunset, when the intensity of the natural light was beginning to dim.

Anthony's adventure started in a rural area of south-east Senegal called Dindefelo. He stayed with a host family and photographed the people around the village. 'I'd photograph the kids and village life in my own style when I'd finished the volunteer work,' he says. 'I found it fascinating, although I had no particular concept or vision for what I was shooting there. But the people trusted me because I was living with them and that certainly made it easier.'

However, the trust and acceptance from

the people in Dindefelo was totally different from his experiences when he extended his stay and arrived in the Senegalese capital of Dakar. A lot of people he approached to photograph said no or wanted money.

Despite the difficulties, Anthony was determined to put his photographic talents to the test. He hired a local to act as a driver, interpreter and assistant, and headed off into the chaos of the city looking for interesting subjects and locations.

'Being the only European guy around is a bit weird, even if I didn't have a camera and lights with me,' he says. 'I certainly attracted some attention in the markets and streets. When you can't understand a lot of what's being said, it can be a bit intimidating and you are always aware you have \$1,500 worth of camera gear with you.'

Anthony's advice for approaching strangers you want to photograph is to



look confident, be friendly and interested, and just try to engage them in some kind of conversation. 'Just don't look afraid,' he says. 'If you feel at home and comfortable, they will too and you're more likely to get a positive result.'

MOODY LIGHTING

While Anthony is generally against the concept of paying to take a portrait, he does admit that on occasions a small amount of money had to exchange hands to get the co-operation he needed. 'It rather depended on how badly I wanted the shot,' he confesses.

Once he has established a rapport with a subject and gets the green light to take a photo, Anthony says he goes into a zone where the hustle and bustle of the world around disappears. All he is thinking about is getting the composition and lighting

From the series *Senegal*

Canon EOS 5D Mark II, 24-70mm, 1/80sec at f/5.6, ISO 500

right. For Anthony, the subject and the surroundings are equally important, but the main subject still needs to hold the attention of the viewer. 'I love to use natural light, usually in the background, and supplement what is lacking in a scene with my own light,' he says.

'I think there is a fine balance and I'm trying to master a point where the two are in perfect harmony. I enjoy more of a cinematic, dramatic light than the "blast light everywhere until it's completely flat" approach that is ubiquitous with commercial photography. I try to stay true to that moodiness I feel a connection with.'

Anthony's main flash is diffused through a medium Westcott Apollo softbox, usually set at half or full power for outdoors and quarter power for indoors, to take the edge off the light and soften the shadows. It was positioned at 45° to the subject to create

the moody 'Rembrandt'-style shadows on the subject. The second flash (when used) was often directed through a snoot made by rolling up a magazine and taping it, and was set to a lower output than the main unit. This was then used to create a little backlighting on the subject. Both flashes communicated with the camera via PocketWizard remotes.

Anthony underexposes by 1 stop for the ambient light to retain the moody detail in the background. 'Once I had a way of working, I'd generally stick with it, with just enough wriggle room to adapt it a little according to each scenario,' he says. 'For example, if one scene was lighter than the next, I'd boost the ISO a bit and I could always move the flashguns closer or further away.'

With the scene and lighting arranged, Anthony would direct his sitter. He would either get them to look directly into the lens or often out





of the shot. The main task in the first few minutes is to remove that staged awkwardness many people feel when in front of the camera.

Gels also frequently play a part in getting the look he is after. Anthony would often place a blue gel on the background flash and an orange gel on the main flash, just to help separate the two areas. 'It's subtle, but it works,' he says.

Out of his four lenses, the 24-70mm was the one he used most. 'I'm not a prime-lens-only kind of guy,' he explains. 'I like a good wide-to-medium zoom that opens up to f/2.8. I enjoy the versatility and hate changing lenses, especially in a hot and dusty place like Senegal.'

'My 16-35mm is also a great lens, but I tend to avoid it if I can because of the distortion it can give when, in the past, I've been lazy and zoomed out to 16mm instead of moving back. But it's still a great lifesaver when you are in a tight space and can't move back. Usually 24mm is as wide as I go.'

POST-PRODUCTION

To finish his images and create the enhanced-reality look he is after, Anthony spends a good deal of time in post-production. His basic process involves loading raw files into Photo Mechanic and looking through them to make his initial

assessment. He then imports the images he wants to edit into Lightroom.

'When I was in Dakar and showed some of the locals a few early versions, both in colour and black & white, they all really loved the monochrome edits,' he says. 'But I am a colour guy, so basically I decided to do a mix of the two, slightly desaturating the images and giving them a subtle sepia tone too.'

In Lightroom, Anthony has created a variety of different presets, each one featuring both the desaturated and slightly warmed-up look that characterises his style. However, each preset has been tweaked to suit a setting or particular conditions, such as indoors, outdoors, sunny, cloudy, flash, natural, and so on. 'I simply scroll through the images and see which preset works best, or indeed, what doesn't work,' he says.

Once a preset has been applied, the individual image is also tweaked. He uses Lightroom brushes to lighten or darken specific areas within the image, often at +0.75 or -0.75 exposure values. 'This whole process can take 20mins to 2 hours. I've even been known to go back to an image the next day and think what the hell was I doing, and I'll sometimes finish up with four or five different versions. I spend a lot less time on post-production now than I used to because I have my lighting pretty much as I want it. But I confess, I can obsess on the tiniest detail.' **AP**

BEHIND THE SHOT

Anthony's shot of a female Senegalese mechanic (above) was one of his first for the *No Man's Job* series. But when he approached her boss to see whether he could photograph her, he got a flat refusal. However, after a small amount of cash exchanged hands, he was able to arrange the shot he wanted but had to work fast as the deal only gave him a window of 10mins.

The lighting was typical of Anthony's Senegalese set-up. With the main flash diffused through a softbox and used as a modelling light to create the shadow on the woman's face, the second flash was fired through his makeshift magazine snoot (see below) to help balance the overall exposure and create a subtle separation between the subject and background. 'I like having an interesting background in the shots, but you can't let it be as visually strong as your main subject,' he explains.

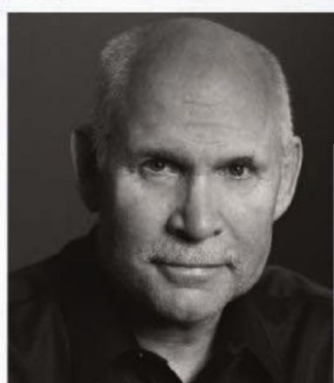


To see more of Anthony's work, visit www.anthonykurtz.com

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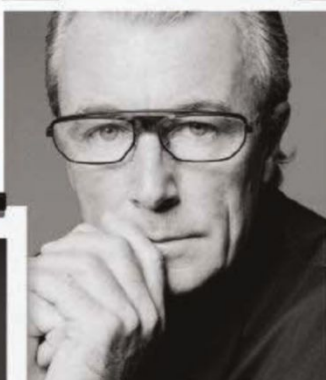
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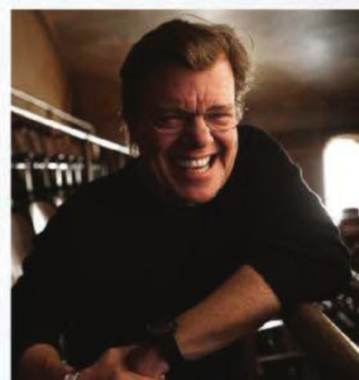
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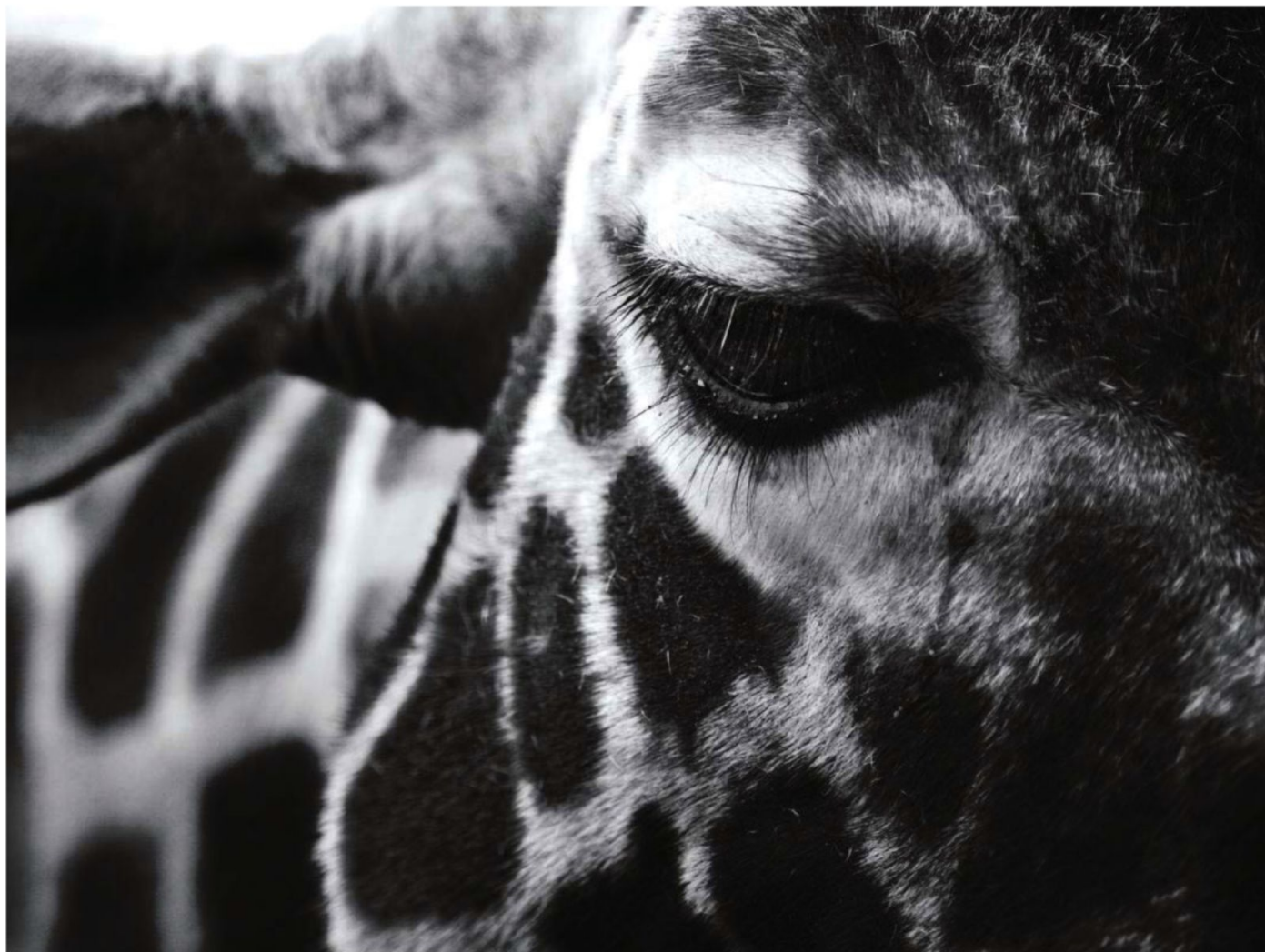
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Into the wild

George Wheelhouse takes a personal approach when it comes to photographing wildlife. He talks to **Jade Lord** about his fine-art wildlife images and how he shoots from a different perspective

GEORGE Wheelhouse's approach to photographing wildlife is a little different to most. While the vast majority aim to capture nature at its most raw and authentic, often pushing conservation or political messages to the forefront, George has a more ethereal approach, one that is as much art as documentary. 'For me, photography is a creative endeavour,' he says. 'My goal is to produce art that showcases the natural world.'

It was a mission that George did not arrive at immediately. 'After a few years of shooting with my DSLR and seeing the standard of my images improve, I came to realise that actually I wasn't into wildlife

photography as a means of documenting natural history and that there was no point simply trying to replicate the wildlife photos I admired from others. I realised the best photographers express themselves through their work, and I strive to express myself, trying to follow a creative instinct to produce original nature photography, in my own style.'

That style is very much inspired by portrait photography. George frequently shoots animals out of context of their natural habitat, isolating them in the frame against a neutral background, as well as allowing the animal to fill the frame entirely through extreme close-ups.

Opposite page: Havergate hare
Nikon D800,
300mm, 1/1600sec
at f/8, ISO 560

Above: Giraffe eye contact
Olympus E-620,
50-200mm,
1/1500sec at
f/3.5, ISO 200

'I like to keep my images as visually simple as possible, to make the animal the star of the photo,' explains George. 'By having a simple, non-distracting background, I feel like I can create more impact, as the connection between subject and viewer is instant and strong. We start to view the subject as we do a portrait of another person, looking for character and expression, or highlighting the millions of years of evolution that the creature represents.'

PRACTICAL ISSUES

However, composing his images in this way is also necessary on a more practical level: financial and time constraints mean that George is not always able to travel to far-flung locations to capture animals in the wilderness, so he spends a lot of time photographing animals in captivity in the UK. The easy thing would be to make a point of that captivity in the images, to politicise it, but George does not feel the need to justify photographing captive animals by taking that route.

'If the animal is in captivity, then I don't want this to be evident from the picture,' explains George. 'There's certainly a place for documentary-style photos that make a commentary





MY FAVOURITE IMAGE

'ONE OF my favourite images is the head-on portrait from the "Red Deer On White" series [above],' says George. 'I took it at my local deer park where the deer have a few thousand acres in which to roam freely, providing a wonderful environment for a photographer, and a constant challenge.'

'I usually prefer a side light for portraits with a dark background, but this stag was standing with his back to the sun, so I had to adjust and work with the light I had. The sun was fairly low in the sky, and it was lighting the grass behind the deer, but it wasn't reaching his face directly. I decided to expose for his face, which was in the shade, and so overexpose the background for a high-key look. This left me with some detail remaining in the background of the original raw file, but I decided to process it further to accentuate the high-key style, and bring out all the texture and shadow detail in the fur and antlers. This high-key approach was something I'd had in mind for a while, but hadn't had the chance to try until this occasion. For a first attempt, it went very well.'

'I love that there's so much detail in this shot. He was staring right down the lens, and this creates immediate eye contact with the viewer – almost awkwardly so, as he demands your attention. I like the way his enormous antlers are filling the picture to the very edges of the frame. I probably would have liked it if his antlers were symmetrical, but in fact I think it's more interesting the way that they differ. They provide a nice contrast from the head, which is almost symmetrical. I think if they were symmetrical, it would look more abstract – almost too perfect. The fact that they're covered with mud and lopsided grounds the image more in reality, and gives it a more gritty and earthy feel, which I like.'



of captivity, but that's not my style, so it's my top priority to mask this. I'd rather only photograph wildlife in the wild, but I think people are quite understanding about the limitations of my ability to travel. And, ultimately, I want to showcase the animal respectfully, and I think that comes across whether the individual was wild or not.'

George always clarifies if a photo was taken in captivity, so there's no dilemma with him passing off captive photos as wild, which he says 'is often considered "cheating" as it gives the impression you're spending time and money to achieve something that was actually quite accessible to others in public zoos or parks'.

Photographing animals in captivity often means that George doesn't spend hours in a hide trying to get the shot he wants, but that's not to say he doesn't dedicate time to the subject he is trying to photograph.

'I generally like to photograph species that are more accessible, but that's not to say I won't spend hours with the same species or individual if things are going to plan,' he explains. 'I have a very long attention span, and seemingly infinite patience. However, I won't wait for hours hoping to see something in the first place.'

PLAN AHEAD

In order to avoid waiting around for hours for a shot, George spends a long time visualising what he wants, planning the kinds of shots he'd like of an animal, and thinking about the light and the environment he'll be working with. Before any shoot, he'll have two or three ideas set out for any scenario. However, things don't always go according to plan.

'I'm well aware that I'm not working in controlled conditions to any extent. Even with captive subjects, they are free to turn their back on me, or sleep all day,' he says. 'Animals will always do their own thing, and I have to work with their character and mood on the day, so it's important to be able to go off-plan when things aren't panning out as I hoped. And I'm always at the mercy of the weather. So on the whole I have to roll with the punches: sometimes it's a case of getting what I can, or other times I'll simply leave that idea for another day, and move onto a different subject.'



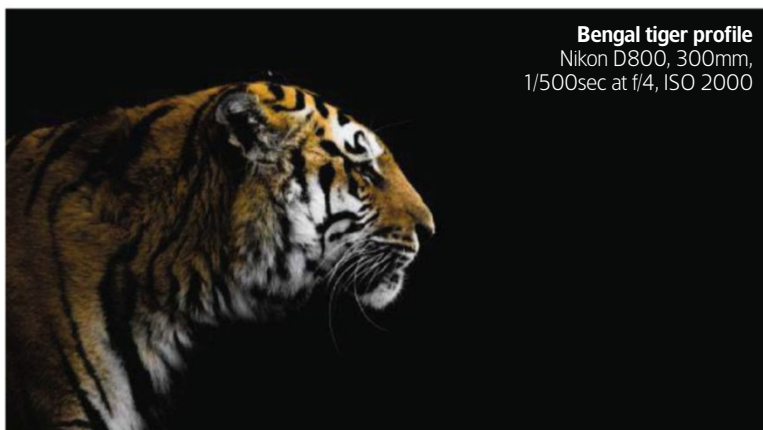
Pheasant in buttercup meadow
Nikon D7000, 300mm,
1/1000sec at f/6.3,
ISO 250

It goes without saying that a huge factor in helping things go to plan is having the right kit. George prefers to travel light and only brings with him what he thinks he will need, selecting a lens for his Nikon D800 based on the ideas he has beforehand.

'My main wildlife lens is the Nikon 300mm f/2.8 prime, but I prefer the Nikon 70–200mm f/2.8 for shooting animals in captivity, and I also use the Sigma 105mm f/2.8 Macro lens. For landscapes, I shoot with the Nikon 16–35mm,' explains George. 'I tend to only carry one lens with me, so of course this means I miss out sometimes. I'm often heard to say "I don't have the right lens for that", but that's the price you



Zebra, bird's-eye view
Nikon D800, 100mm,
1/125sec at f/2.8, ISO 100



Bengal tiger profile
Nikon D800, 300mm,
1/500sec at f/4, ISO 2000



pay for carrying less. I'm usually OK with putting it down to experience, and learning for next time.'

Using such large lenses requires a steady hand, so George generally uses a tripod, or rests his camera on a beanbag, camera bag or a coat if he needs to get down low. This requires some forethought to the shot, particularly as composition is central to George's portraiture-style shots and his commitment to simplicity in his backgrounds.

'Clean backgrounds are an obsession of mine, so I try to put myself in a position where there is a large distance between the subject and the background. This allows me to blur the background using the shallowest depth of field I can,' says George. 'I also look for shady backgrounds, or use silhouettes or the sky as a background. With macro shots, I use coloured card, chopping boards or a black fleece to get a solid, consistent backdrop. Sometimes I'll remove distracting elements in post-processing, but this is usually much more easily done in-camera.'

FINAL EDITS

George also shoots entirely with natural light, citing the use of specific lighting equipment as something he'd like to improve upon so he can have more creative control to alter his images in-camera. However much he gets right in-camera, though, he still uses post-processing software to hone his

images and get the end result he is after.

'I see processing software as a valuable tool to help get me the end product that I want,' says George. 'I suppose I just want to overcome what's out of my control at the time of shooting, or to replicate conditions that I could never get wild subjects into – such as a custom-lit, low-key portrait studio!'

'I process almost exclusively in Lightroom. As I shoot in raw, every photo I take needs processing to some degree, from setting white balance, contrast, cropping and so on, right through to a low-key shoot process. I aim for an 80/20 split, with 80% of the final image captured in the raw file and 20% down to tweaks in post. But I'll work with anything down to 20/80 if the result is still worth the effort. I do know an over-processed image when I see one, and I try to avoid that.'

The mention of over-processing shows just how careful George is in trying to direct the perception of his images. This is portraiture just as it would be for human subjects and, although he is not trying to be overtly political, he has chosen this style because he still has an agenda he wants to get across – and he does so very successfully.

'When I approach a portrait photo, my intention is primarily to encourage respect for the subject. That's important to me,' he says. 'I want to help people to think of animals in a different light.' **AP**

Flamingo stare

Nikon D800, 300mm,
1/640sec at f/5.6,
ISO 400

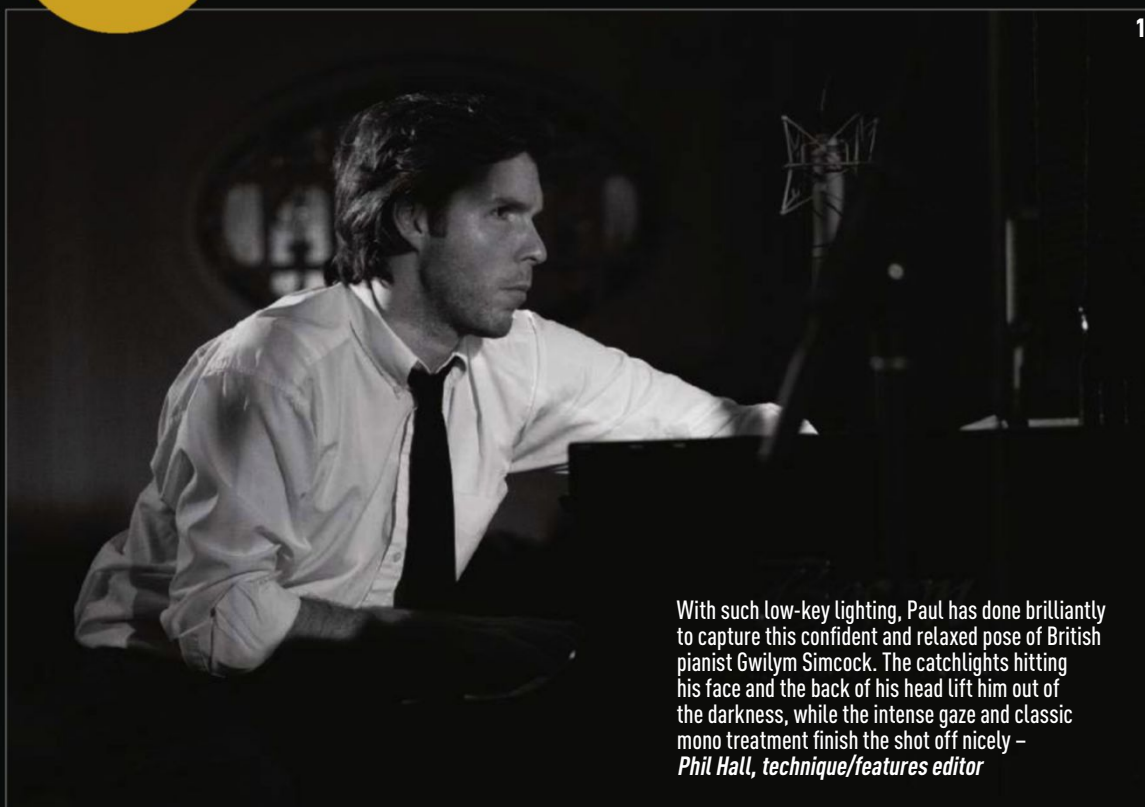


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With such low-key lighting, Paul has done brilliantly to capture this confident and relaxed pose of British pianist Gwilym Simcock. The catchlights hitting his face and the back of his head lift him out of the darkness, while the intense gaze and classic mono treatment finish the shot off nicely –
Phil Hall, technique/features editor

2



Paul Bentley Greater Manchester

In 1980, while on an extended business trip to Japan, Paul decided to buy a camera to record his visit. Thirty-four years later his photography is still going strong, branching out into wildlife, sports and – his speciality – jazz. Paul began exhibiting his jazz images in 2008. 'It's an engagement in something I am captivated by, and an opportunity to indulge two interests at the same time,' he says. To see more of his images, visit his website at www.jazzimages.co.uk.

Gwilym Simcock

1 Shot using just available light, Paul's image has the feel of a thriving jazz bar
Canon EOS-1D Mark IV, 70-200mm, 1/80sec at f/2.8, ISO 1600

Mina Agossi

2 There's a tremendous feeling of energy to this shot that captures the exuberant singer
Canon EOS-1D Mark IV, 70-200mm, 2x extender, 1/100sec at f/5.6, ISO 1600

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Eddie Henderson
3 Paul's images work
so well because of his
ruthless excision of
unnecessary elements,
as seen here

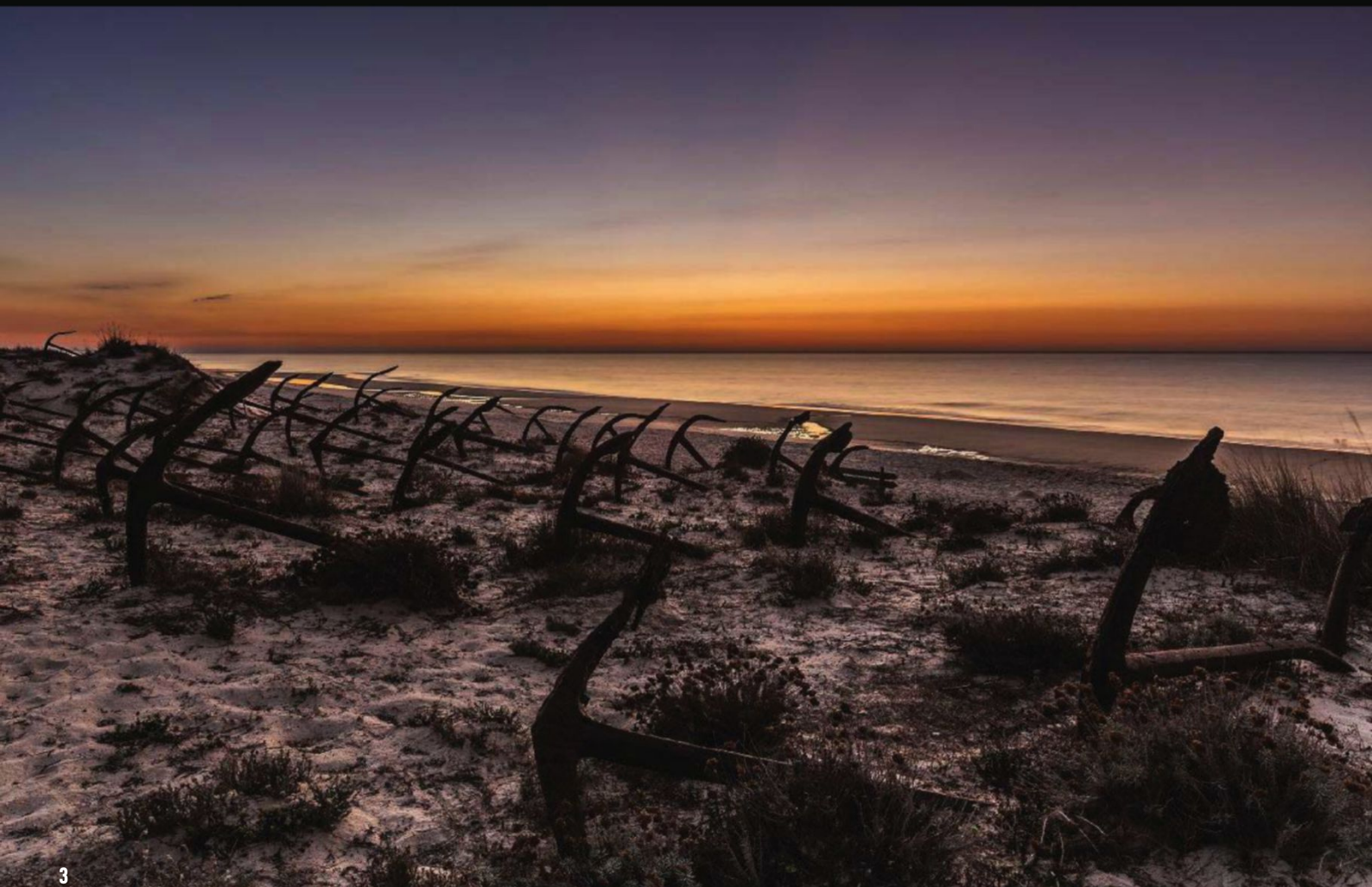
Canon EOS-1D Mark II,
70-200mm, 1/60sec at
f/2.8, ISO 1600



Tagus
riverbank
**1 The strong
diagonal slant
of the tower
contrasts with the
smooth water and
stunning sunset**
Canon EOS 5D Mark
III, 16-35mm, 30secs
at f/14, ISO 100,
tripod, 0.75 ND soft
grad, 0.9 ND full

Graciosa,
Azores
**2 The artificial light
from the docks
complements the
fierce sunrise
in this beautiful
seascape**
Canon EOS 5D Mark
III, 24-70mm, 30secs
at f/16, ISO 100,
tripod, ND soft grad





Eduardo Marques

Portugal

Living in Portugal gives Eduardo access to some amazing opportunities to shoot seascapes and landscapes, which are his two favourite photographic subjects. Having been taking photos since he was 12, Eduardo now enjoys learning more about editing with software such as Lightroom, 'although I consider that post-processing does not achieve miracles if the original photo doesn't have good artistic qualities,' he says. To see more of Eduardo's images, visit eduardo-marques.net.

Barril Beach
3 ND filters are an essential purchase if you want to emulate Eduardo's long-exposure landscapes

Canon EOS 5D Mark III, 16-35mm, 5secs at f/16, ISO 100, tripod, ND soft grad, ND full

Mourisca
4 Eduardo happened by this shot when he wasn't carrying a tripod, and had to move quickly to capture it before the light vanished

Canon EOS 5D Mark III, 24-70mm, 1/320sec at f/8, ISO 1000, ND soft grad





Michel Hersen USA

Regular *Reader Spotlight* contributor Michel Hersen's latest photographs display something a little different to the landscapes we've featured before, with some shots of plants and flowers from various public gardens in his home state of Oregon. To see more of his images, visit www.photographybymichel.net.

Panoply of flowers

1 The colours are key to this image, with pink flowers dotted among the expanse of white
Nikon D7100, 18-200mm, 1sec at f/18, ISO 100, tripod, polariser

Koi convention

2 The stillness of the fish contrasts with the suggested motion of the water behind
Nikon D300, 18-200mm, 3.8secs at f/18, ISO 100, tripod, polariser

Under the bridge

3 This image benefits from some great natural light that brings the colours vividly to life
Nikon D7100, 18-200mm, 1/40sec at f/18, ISO 100, tripod, polariser



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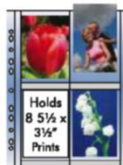
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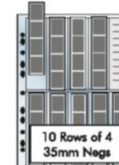
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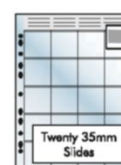
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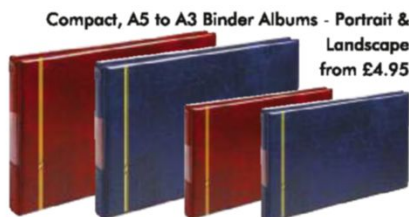


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AP guide to...

Using polarisers

Above: The primary role of a polariser is to darken blue skies and reduce reflections

Right: Polarisation is strongest when the subject is at 90° to the sun. Here you can see how the effect fades on the right of the image

Craig Roberts explains how to get the most out of polarising filters

WHILE filters have always played a part in photography, it was Cokin that really helped to popularise them in the 1970s. The ability of filters to control exposure, colour an image or add certain effects has made them essential accessories, and even though the more hideous and gimmicky versions are thankfully long gone, there are still several that are still as important today in the digital era as they ever were with film.

Some photographers would argue that you can replicate the effect of some filters, such as that of an



ALL PICTURES © CRAIG ROBERTS

No polariser



➡ ND grad, quite easily in Photoshop. However, there is one stand-out filter that has characteristics no amount of post-processing can copy and has so many uses that it is worth its weight in gold. That filter is, of course, the polarising filter or polariser.

You can be forgiven for thinking that this filter just darkens sunny blue skies and boosts colour saturation – and, of course, those are the two most common features. However, it is capable of much more. So let's take a closer look at this king of filters and see why it is such an essential accessory.

If you're out with your camera on a sunny day, try holding a polariser filter up to your eye, then slowly rotate it and you will see the world before you transformed. The blue sky darkens, fluffy white clouds leap out against it and contrast in the scene is boosted, so that light and dark tones are more clearly defined. The effect is breathtaking, with your formerly washed-out view suddenly becoming spectacular and vibrant.

The effect works for both colour and black & white images, so if you like to shoot in colour and then convert your image to black & white in post-production, the

With polariser



Not only does a polariser darken a blue sky, but it also helps to increase colour saturation

transformative effect is not lost. What happens is that some of the light coming from the sky is already polarised and electrons in the air molecules cause a scattering of sunlight in all directions. The polarising filter works by removing the polarised component of the light wave, which then darkens the sky. In addition, any light

Below: Used subtly, a polariser can just take the edge off a reflection. Look carefully and you can see the rocks under the water

coming from a perpendicular angle reduces clarity and increases haze in the air. The filter absorbs these too, which in turn increases the contrast, leaving us with more definition and contrast in our images, helping clouds to stand out against the blue sky.

In effect, the filter acts in a similar way to a red filter when shooting in black & white. This red will filter certain wavelengths before the camera receives them, again adding more contrast into a scene. It gives your view much more punch and impact, and ultimately, a crisper-looking image.

BOOSTING COLOURS

By controlling the light waves in the air, the added effect is a boost to colour saturation. Bold primary colours are produced more vividly, increasing the scene's impact and giving your images that all-important 'Wow!' factor. With this in mind, you can purposely seek out strong, vibrant colours to give your images a welcome boost.

Concentrate on a particular colour for impact or use it to make a certain subject stand out from the crowd and become the main focal point. Use the polarised blue sky as a backdrop and seek out a colour from the opposite side of the colour spectrum to contrast against it. Colours are divided into hot and cold, with blues and greens seen as cold colours, and yellows, reds and browns as warm colours. For example, a rich warm colour against the cool hue of a blue sky will give a striking contrast, and have maximum impact.

Colour can be very important to a successful image, so use it wisely and apply the characteristics of the polarising filter to make the best of it.



A polariser helps
cut down any
haze in the air
for clearer views



THINGS TO CONSIDER

It's not all good news with a polarising filter, though, as there is the initial cost to consider and some other downsides...

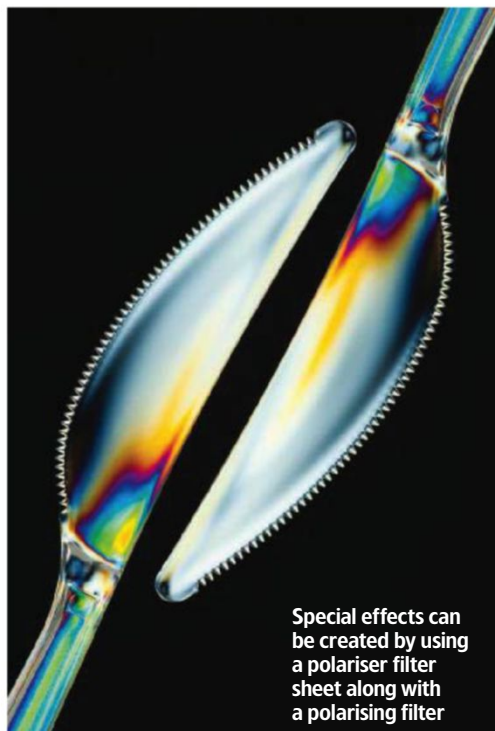
1 The filter stops around 2EV of light from reaching the camera's sensor, so be careful of the resulting shutter speeds if you are shooting handheld

2 If you are shooting landscapes and want to enrich colours and boost contrast, remember that a polariser only works at 90° angles to the sun, so don't be surprised if you see no effect with the sun behind or in front of you

3 The filter won't work on a cloudy day, but you won't have any blue sky to polarise anyway. However, it will still remove glare from foliage

4 Be careful with your lens choice when using a polarising filter. Not only do you need to watch out for the edge of the filter appearing in the corners of the frame when shooting with extreme wideangles, but also the effect will be uneven in the sky with this type of lens. Try to stick to a focal length of 28mm or longer for an even effect

5 A polariser can confuse your camera's autofocus and metering systems. If you want it to work with these systems, choose a circular polariser, not the linear type (this is the type of polariser, not the shape of the filter). Be warned that the circular type is often more expensive. The cheaper option is to just switch to manual exposure and manually focus instead



Special effects can be created by using a polariser filter sheet along with a polarising filter



No polariser



With polariser

Above: Polarisers aren't just for landscapes – they can reduce reflections and increase colour on damp subjects, such as this woodland floor



DID YOU KNOW...

A POLARISING filter will work at night and can enable you to deepen the blue hue of a night sky. Shoot around half an hour after sunset, before the sky turns black, to give your backdrop sky a more vivid, deeper effect.

If you are lucky enough to catch a rainbow, then a polariser will intensify the colours, making it more pronounced in the sky. Be careful as you turn your filter, though – if you turn it too far, you might make the rainbow disappear!



REFLECTIONS

To boost colour saturation in a scene, the filter simply cuts the glare off a subject, whether man-made or natural, to allow the natural colour to show through to its maximum. This reduction of glare is especially noticeable when you are shooting scenes containing water. The sheer amount of glare that water produces by reflecting the bright sun means that any reduction in its level via the use of a polariser will have a pronounced effect. By reducing this glare, the filter will also allow you to see through the surface of the water, revealing the stones and rocks on the bed of the lake or river, so long as you are positioned close enough and the water is clean.

This anti-glare effect also works on foliage, which picks up the rays of the sun and bounces them back off its shiny surfaces. A polarising filter will remove these distracting bright spots and reveal in its place the lush colours of nature in the leaves.

The final benefit of a polarising filter, in terms of reflections, is that it will reduce the glare from that notoriously shiny material, glass. In an instant, a polariser will cut these

reflections and allow you to shoot through the glass rather than capture only reflections, including your own.

FUN IN THE STUDIO

Not just for the outside world, a polariser can be fun to use indoors and in the studio. If you use two polarisers together, one over the lens of the camera and one behind your subject, you can reveal stress patterns in the subject. These subjects have to be plastic (the clear type that rulers and other mathematical equipment are made from).

However, while you can use two ordinary polarising filters, this will limit you to having a very small subject. Instead, you can buy polarising film in A4 sheets, which are much easier to work with and cheaper. Place them on a photographic lightbox, to use as your light source, or put your computer monitor on a white screen and turn the brightness to maximum. Once you start experimenting with this process, you will begin to look out for all sorts of objects made of similar material that you can use – and plastic cutlery is another great choice. **AP**

Polarisers can enhance rainbows

With polariser



No polariser



No polariser



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AP Appraisal



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Strong composition

PICTURE
OF THE
WEEK



Kerala, India Ajay Viswanath Manickam Canon EOS 550D, 18-135mm, 1/500sec at f/6.3, ISO 100

AJAY'S photograph of two women at work in Kerala is a great example of 'the decisive moment' – that fraction of a second when the elements in a scene conspire to create a strong shot. I have to admit that I am not entirely sure what is being done in this scene, but the decisive moment occurred when the figure at the left threw the contents of her shovel. This simple act has created an incredibly strong and successful composition that

is well exposed, sharply focused, and with an overall warmth and vibrancy that adds to its appeal.

I would be inclined to crop more tightly on the figures, but cropped or not, the thrown material still creates an explosive arc that provides us with a visual link between the figures. When we view this image our eye is initially drawn to the figure in pink clothing, as not only is pink the most dominant colour in the sea of warm yellows, but we also

naturally start to 'read' both pictures and words from the left. From here we follow the line of the action (the thrown material), which takes us to the second figure at the right (1). The curve of her back continues the arc downward, working with the direction of her gaze to lead us to the pile of straw-like material between the figures (2). The implied triangle that is created takes us back to the feet of the figure at the left, where our visual journey can begin again (3).



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Meeting Anthony Beck

Leica M6 TTL, 50mm, 1/125sec at f/5.6, ISO 200 (push processed)



THERE'S no doubt that the way a photograph looks – its treatment as opposed to its content – can have a profound effect on how we interpret it. Take this shot by Anthony Bec. Without context, the low-definition black & white treatment makes it look like some sort of surveillance photograph. The grainy texture and lack of resolution create the impression that it is a heavily cropped and enlarged section of a much bigger picture, while the dark bar across the lower-right corner and the reflection at the upper right introduce the notion that it was taken surreptitiously. For anyone with even a passing familiarity of James Bond films, political thrillers or police procedurals, this raises all sorts of questions. Who are the dark-suited figures and the woman with sunglasses? Why are they meeting outside, not in an office? And what is being discussed?

However, a behind-the-scenes look at the 'what and

how' of the photograph quickly removes all the intrigue. The low-definition look is a result of push-processing b&w film (and may also have something to do with the Russian Jupiter lens on Anthony's Leica), the 'concealed position' is nothing more exotic than a London bus and the location is the entrance to the Lloyd's building, home of the insurers of the same name.

Unfortunately, as soon as that backstory is revealed, the photograph's appeal diminishes. No longer are we spying on a potential Mafia meeting, a politician making a shady deal or some other nefarious act (as the photograph's treatment would suggest). Instead, we are witnessing what is more likely to be a trio of insurance underwriters having a break, as seen through the window of a passing No 25 bus. In this instance, *not* knowing the story behind the shot makes it mysterious and adds to its allure. It also better explains and justifies the 'low-fi' treatment.

Blacksmith Desislava Ignatova

Nikon D7000, 22mm, 1/1600sec at f/3.8, ISO 3200

UNLIKE Anthony's image (above), which is best viewed without any knowledge of the subjects, Desislava's photograph becomes even more poignant when you know its backstory. Despite having had a heart attack, the village blacksmith in this shot continues to work with the help of his wife, which immediately informs us of the couple's close bond and their reliance on each other as they journey through life. This is demonstrated visually by the apparent reversal of roles: she is now the physical force wielding the hammer, while his part is far less strenuous. Yet together they still get the job done.

Given that this interior was probably quite dim, there was a strong chance of the result being marred by camera shake. To prevent this, Desislava has cranked up the ISO, which is exactly the right thing to do. Although it might increase noise, it is always preferable to have a noisy, but sharp image than one that is blurred due to camera shake. However, I can't help but feel that raising the ISO to 3200 was a little too much. Reducing the ISO by 2 stops (to ISO 800) would have allowed

1/400sec to be used, which would still have been enough to prevent camera shake and freeze the action, while reducing noise. ISO 400 and 1/200sec may have worked too.

I'm also not entirely convinced by the red glow. It appears to be an intentional processing step, which may be aimed at enhancing the warmth of the scene (both physical and emotional, perhaps), while also imbuing the image with a vintage look. If so, it certainly adds to the out-of-time feel of the scene: the location and clothes could be from any time in the past 20-plus years, and the colouring is also suggestive of scanned film from decades ago. If that *were* the intention, I'd definitely remove the CD in the background which indicates that the shot is relatively recent.

However, this is an image that could be reinterpreted in myriad ways. Desislava could remove the colour cast and correct the image, or give it a monochrome treatment, perhaps with a square, medium-format-esque crop. It is personal choice that determines which version is preferred, though – each has its merits.

Original with red cast



'Desislava could remove the colour cast and correct the image, or give it a mono treatment, with a "medium-format" crop'

Colour cast removed



Monochrome, square crop



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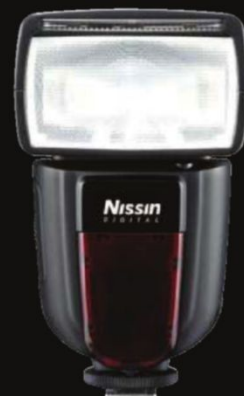
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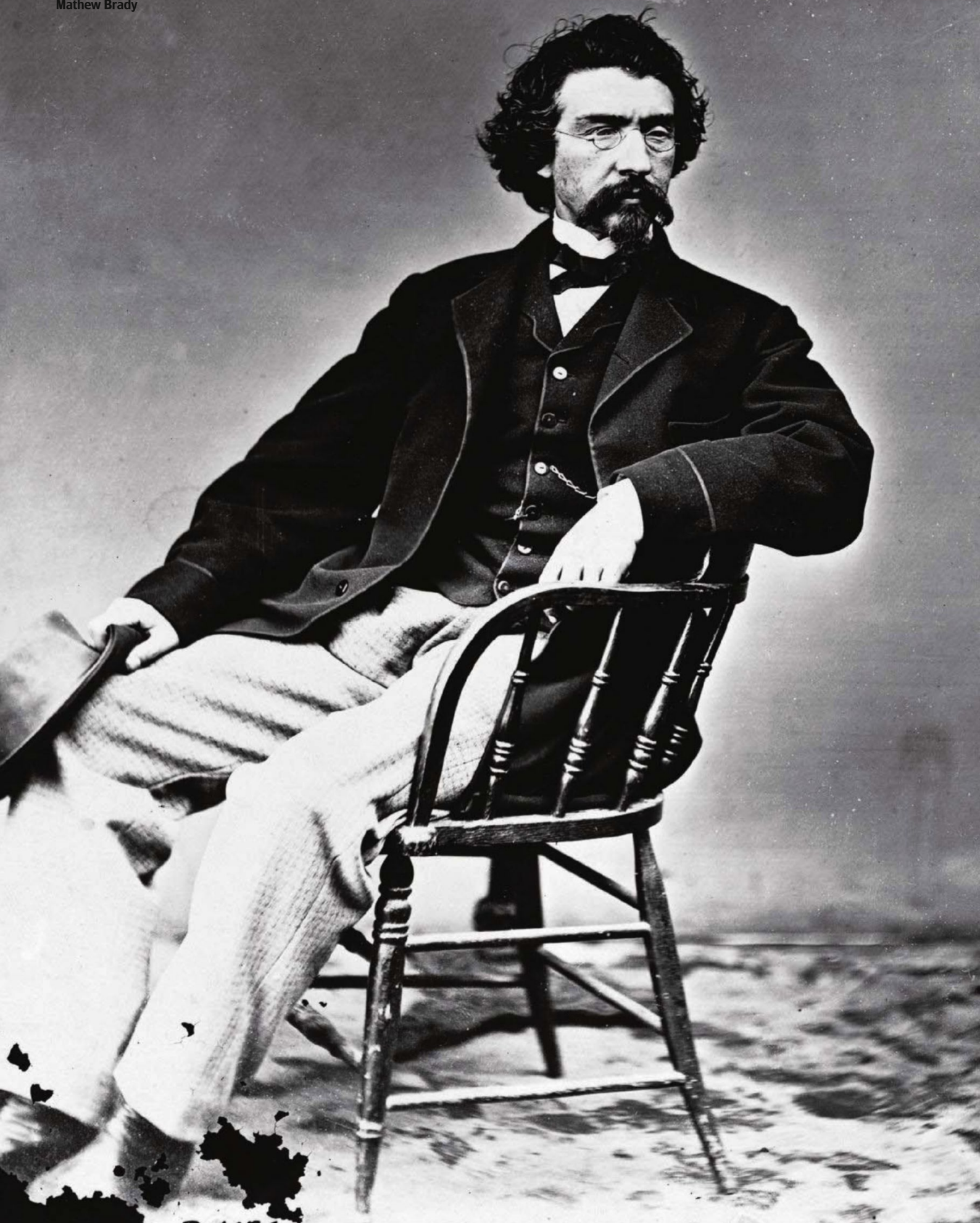
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Portrait of
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Mathew Brady c1823-1896

Mathew Brady was a key pioneer of American photography whose greatest achievement left him financially ruined, writes **David Clark**

MATHEW Brady is regarded as one of America's most important 19th century photographers and a founding father of photojournalism. His portraits of notable Americans, including Abraham Lincoln, together with his documentation of the American Civil War, mark him out as one of the key pioneers of the medium.

A charismatic figure with a flair for self-publicity, Brady was, at his peak, one of America's most famous photographers. Yet, through a combination of errors of judgement and tragic events, he died penniless and largely forgotten.

Ironically for a photographer, Brady was plagued by problems with his eyesight from an early age. Around the age of 12, he suffered from an 'inflammation of the eyes' that almost resulted in him going blind. While being treated in Saratoga, New York, Brady met William Page, a portrait painter. Page gave Brady drawing lessons and became his friend.

Around 1839, when Brady was looking for work in New York, Page introduced him to his mentor, Samuel Morse. Morse was then an artist, although he later went on to become an inventor and the co-developer of Morse Code. He was interested in the new daguerreotype process (he had recently met its inventor, Louis Daguerre, in Paris) and Brady said that Morse gave him his first instruction in photography.

One of Brady's first jobs in the city was making small custom-made leather cases, some of which were used to display daguerreotypes. By 1844, he had become sufficiently adept at the process to open his own daguerreotype business, called the New York Daguerreian Miniature Gallery.

Brady gained publicity for his business and raised his profile by approaching notable people of the day and offering to photograph them. He believed this work also had a more noble purpose: 'From the first, I regarded myself as under obligation



General Robert B Potter (fourth from left) and staff with Mathew Brady (far right), 21 June 1864, Petersburg, Virginia, USA

to my country to preserve the faces of its historic men and mothers,' he later said. By 1845, he had begun exhibiting portraits of famous Americans.

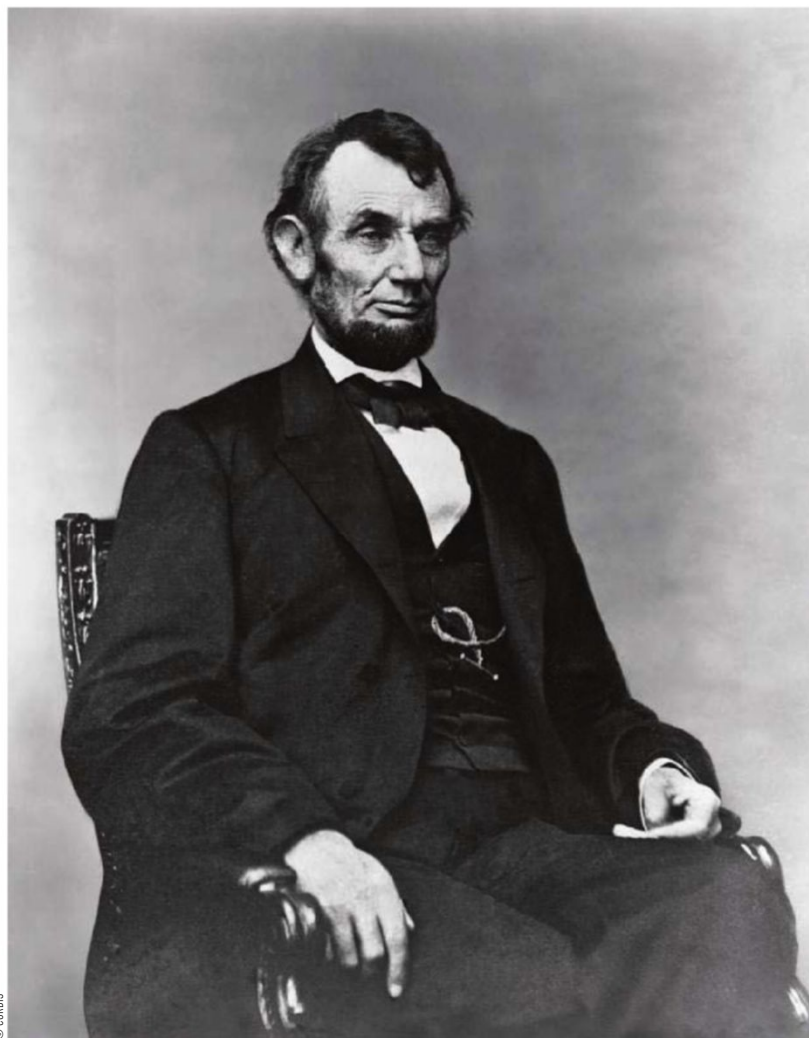
Once he had established his reputation, his sitters became ever more illustrious. Early subjects included writers Edgar Allan Poe and James Fenimore Cooper. In 1847, he photographed US president John Quincy Adams and went on to make portraits of 18 American presidents in the following decades. Most famously, he made several of the best-known portraits of Abraham Lincoln, both before and during his presidency.

These portraits were limited by the bulky equipment and long exposure times necessary in the period, but gave the public some of their first views of prominent

Americans. Brady was credited in one periodical with showing 'the expression of the inner spirit of a man'.

When the American Civil War began in 1861, Brady made a life-changing decision to document the conflict. 'My wife and my most conservative friends had looked unfavourably upon the departure from commercial business to pictorial war correspondence,' he said in an 1891 interview. 'I can only describe the destiny that overruled me by saying that I had to go. A spirit in my feet said "Go," and I went.'

Brady himself was present at one of the war's first major battles, at Bull Run in Virginia, where he was almost captured, his equipment was damaged and his glass negatives



© CORBIS

Portrait of Abraham Lincoln, 1864. Lincoln often sat for Brady, who at the time was the foremost photographer in Washington, DC

'Brady's photographic documentation of the Civil War was both his greatest achievement and a catastrophic financial failure'

broken. To cover the numerous Civil War battles that followed, he organised a team of around 20 photographers, including Alexander Gardner and Timothy O'Sullivan, to photograph soldiers preparing for action and the corpse-strewn battlefields that followed. These were the first images of the brutal reality of the war that the American public had seen.

Although Brady photographed some of the war images recorded under his brand name, most were shot by the photographers he employed. Several of these photographers, when they were not credited with their images, resigned their posts.

Brady equipped each photographer with all the necessary materials and borrowed money to finance the enormous cost of the venture, which he estimated at \$100,000. He was confident that he would recoup the costs by selling the resulting 10,000 photographic plates to the US government.

However, when the war ended in 1865, the government refused to buy the plates, leaving him with massive debts. In 1873, he sold his studio in New York and declared himself bankrupt. His negatives were bought

for just \$2,840 by the War Department. He was belatedly given \$25,000 by Congress in 1875, but these sums only partially covered his debts.

Financially ruined, Brady's health and eyesight declined and he was left distraught by the death of his wife, Juliette, in 1887. However, he continued working as a portrait photographer and his earlier fame ensured that politicians, statesmen and artists still posed for his portraits.

In 1895, his leg was broken in a road accident when he was hit by a horse-drawn tram and he never fully recovered. He had no money to pay for medical care and the following year entered the charity ward of the Presbyterian Hospital in New York, where he subsequently died. His funeral expenses were paid by New York army veterans.

Brady's extensive photographic documentation of the Civil War was both his greatest achievement and a catastrophic financial failure. 'No one will ever know what I went through to secure those negatives,' Brady commented in his later years. 'The world can never appreciate it. It changed the whole course of my life.' **AP**

Biography

c1823

Born in Warren County in the state of New York. His parents had emigrated from Ireland

1839

Arrives in New York City and subsequently enters the photography business by making customised leather cases to hold daguerreotypes

1844

Opens his first studio producing daguerreotypes

1850

Produces *The Gallery of Illustrious Americans*, a collection of portraits of famous people

1858

Opens Brady's National Photographic Art Gallery in Washington, DC

1861

The American Civil War begins. Brady photographs the opening battle at Bull Run and assembles a team of photographers to cover other battles that followed

1865

The war ends, but the US government refuses to buy Brady's collection of 100,000 war photographs

1875

The US Congress agrees to pay Brady \$25,000 for his Civil War photographs, but he remains deeply in debt

1887

Death of Brady's wife, Juliette

1896

Dies in New York City on 15 January from medical complications following a road accident

FURTHER INFO

Books *Mathew Brady: Portraits of a Nation* by Robert Wilson (Bloomsbury Publishing) is a detailed and well-regarded biography. A collection of Brady's war images can be seen in *Brady's Civil War Journal: Photographing the War 1861-65* by Theodore P Savas (Skyhorse Publishing).

Websites More information on Brady's life can be found on several sites, including www.wikipedia.org. Details of his Civil War images can be seen on the US Library of Congress website at www.loc.gov/pictures (see 'Brady-Handy Collection').

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14T

AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



OKDOTHIS Free (iOS only)

www.okdothis.com

WHILE there are already a number of different image-sharing social networks and apps, such as Instagram and Flickr, OKDOTHIS approaches the medium from a different slant. Rather than just taking a photo and posting it, OKDOTHIS has a series of tasks, or 'Dos': some examples include 'Take a shot of someone in mid-motion', 'Take a beautiful shot in an ugly environment', 'Take a picture from a moving train' and 'Give somebody an annoying amount of balloons and take their photo'. The tasks range from the enlightening to the downright daft, but there is something for everyone. Users can upload their images to the respective category and comment on other people's photos, and you can add tasks of your own and see how others take up the challenge.

Although you need an Apple iOS device to upload images, there are no restrictions on which camera can be used to take the photos. If you are looking for a project or just some inspiration, OKDOTHIS may just offer a few new ideas to inspire you in 2014. **Richard Sibley**



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Hähnel ProCube Around £60

www.hahnel.ie

THE HÄHNEL ProCube is a twin battery charger for DSLRs. It can charge a single camera battery, two camera batteries simultaneously or four AA rechargeable batteries at any one time. The USB port at the back can charge USB-powered devices at the same time as the battery charger is active.

The ProCube is compatible with Canon E6 and E8 batteries, as well as Nikon EL14 and EL15 models. Supplied with the charger are four trays for loading the different batteries, as well as a separate tray for AA batteries. These can be swapped in and out when needed. On the front is an LCD screen that indicates the charge percentage of each connected battery. Hähnel states a charge time for camera batteries (from 0-100%) of approximately three hours, or around four hours for AA batteries. Obviously, this will depend on the mAh power capacity of the battery in question, but when tested I found the stated times to be accurate.

Multiple battery charging is a big advantage, especially for intensive DSLR users. Equally useful is the AA battery charger, which is handy when using flashguns. The charging time is very reasonable and the gunmetal-grey metal housing gives the ProCube a very stylish look. **Callum McInerney-Riley**



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

CES round-up

All the latest product news from this year's Consumer Electronics Show in Las Vegas, USA.
AP 8 February

Six of the Best : Softboxes

Callum McInerney-Riley test a selection of the best softboxes designed for use with hotshoe-mounted flashguns.
AP 8 February

Nikon D800E vs Sony Alpha 7R

With both cameras having 36-million-pixel sensors, we compare and contrast the Nikon D800E and Sony Alpha 7R.
AP 15 February

Panasonic Leica DG Nocticon 42.5mm f/1.2 Asph Power OIS

We test Panasonic's Leica-branded ultra-fast micro four thirds lens that is ideal for portrait shooting.
AP 22 February

Olympus Stylus 1

Find out how Olympus's 'super-slim' compact, with EVF, built-in Wi-Fi and 28-300mm (35mm equivalent) lens, fares in our AP test.
AP 22 February

AskAP

Let the AP team answer your photographic queries



FOUR THIRDS CONFUSION

Q As someone who has never handled a modern Olympus DSLR camera, or any of the lenses that would fit it, I'm confused about the Olympus four thirds and micro four thirds lens mount. What is the difference between the two, and why was the micro four thirds mount introduced? Is it because it is a better mount? And if I came across an Olympus digital lens in isolation, how would I be able to tell whether it is a four thirds or micro four thirds-mount lens? **Douglas Thomson**

A The reason the micro four thirds standard was introduced has less to do with it being 'better' and more to do with it being smaller. In effect, it was a miniaturisation process that allowed smaller cameras and lenses to be produced, without necessitating a reduced sensor size – micro four thirds cameras use the same-sized sensors as 'full' four thirds cameras. This enabled the introduction of Panasonic's groundbreaking G-series mirrorless 'mini DSLRs', as well as the Olympus Pen line-up.

To tell whether a lens is micro four thirds or 'regular' four thirds is fairly

straightforward. As well as being smaller, Olympus labels its micro four thirds lenses M Zuiko (the M denotes micro), whereas regular four thirds lenses simply bear the name Zuiko. Similarly, Panasonic's micro four thirds lenses are labelled Lumix G (the G indicating the company's micro four thirds G-series). In all cases, this is printed on the lens itself (see above).

If, for some reason, you find yourself with a lens (of any make) that isn't labelled, the alternative option is to count the contacts on the back of the lens, as four thirds lenses have nine contacts and micro four thirds lenses have 11. **Chris Gatcum**

ALTERNATIVE TO DUAL-BOOT SYSTEM

A Regarding Dr Patrick Shanahan's answer about a dual-boot system in *Ask AP*, AP 14 December 2013, there is an easier (and cheaper) solution to Windows compatibility problems with older third party software when upgrading to a more recent version of the operating system. The answer is to ensure that the version you buy of Windows 7 or 8 is of

the Professional, Enterprise or Ultimate configuration. These versions contain a compatibility mode that allows you to run software meant for older iterations of Windows.

This application is missing from the Home Basic and Home Premium versions that are usually pre-installed on laptops and ready-built PCs, so check before buying. Spending a few more pounds in the beginning will save a lot of heartache and money in the long

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

run. Instructions on how to run compatibility mode can be found on the Microsoft website. **Mick Young**

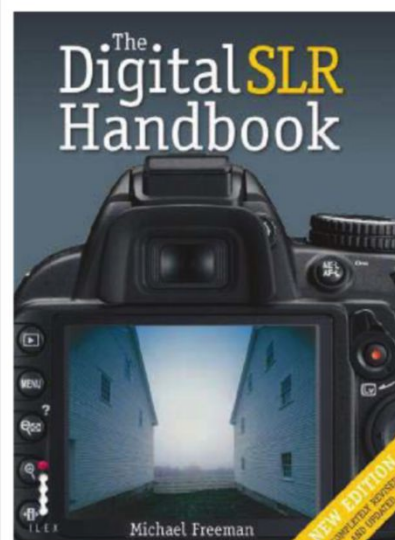
TECHNICAL EXPLANATIONS

Q Your Ask AP answers have been very helpful in clarifying some of the technicalities of digital photography, but I'd like to get a book that explains all these things and can be used as a reference. I've looked in bookshops, but can only find books telling me how to take pictures. After a lifetime of film photography I already know about that, so what I want to learn is the technical side of digital photography: what makes a digital camera tick; how does it process images; what all the technical terms we see in AP every week actually mean. Surely someone has produced a book like that, because every digital photographer except me seems to understand it all! Can you recommend a book that tackles the technical side of digital photography? **Ian McRae**

A It's great that Ask AP has been helpful in clarifying some of the technicalities. Unfortunately, having worked in photography book publishing for a few years, I know that the market for books on the technical side of photography is currently quite small. More people want books that will help them improve their picture taking or books on newer technologies (such as camera phones and tablets) than a book that will help them understand the inner-workings of their more 'traditional' digital camera.

This wasn't always the case, though. Most publishers producing practical photography books (as opposed to monographs) will have printed a book along the lines you're talking about at some point, but it would have been done when the technology was 'new' to most people, so there was a wide audience of digital converts seeking guidance. Consequently, a lot of books of this type were published perhaps ten years ago.

However, although there isn't a huge interest in publishing new titles, many of these existing titles are updated and



The Digital SLR Handbook by Michael Freeman was updated in 2011

AP GLOSSARY

Resolution

Here we look at pixels per inch, while next week we cover dots per inch

Digital imaging has been with us for many years, but image resolution can still be slightly confusing, especially when it comes to the terms dpi and ppi. Indeed, I've read on countless occasions that the two are interchangeable, when they are not. This and next week's *Glossary* entries will clear this up.

PPi Ppi stands for pixels per inch and relates to the resolution of a digital image. Specifically, it tells us how the pixels are distributed in the image. Take, for example, a 6000x4000-pixel image. It doesn't matter if the image has a resolution of 1ppi or 1000ppi, it will still

contain 6000x4000 pixels. The only difference is that at a resolution of 1ppi (1 pixel per linear inch) the image would print at a whopping 6000x4000in when scaled to 100%, while at 1000ppi it would measure just 6x4in.

The key thing to remember here is that the higher the ppi, the smaller the resulting image will be (when scaled to 100%), but the higher its quality will be. As a guide, 72ppi is 'screen resolution' (perfectly acceptable for viewing on screen at 100%), while setting an image to 300ppi will give you an idea of its optimum maximum print size based on an industry-standard figure.

refreshed every few years, with pages that are no longer pertinent replaced with more up-to-date information. A case in point is Michael Freeman's 256-page book *The Digital SLR Handbook*. I worked on the second edition of this title in an editorial capacity, so I'm fairly familiar with its content, and with sections on capture, workflow and editing (but little on 'taking pictures') it sounds like it might be what you are looking for. My only caveat is that the current (third) edition was published in 2011, so it won't be entirely up to date any more. At the same time, though, the actual nuts and bolts of how sensors work and how digital images are 'made' hasn't really changed, and nor have the overarching principles of digital capture. If you want to find out more, visit the publisher's website at www.ilex-press.com. **Chris Gatum**

HIGH-RESOLUTION PICTURES



A colleague wants some of the photographs I took of his dad at high resolution. At the moment, the images measure 6000x4010 pixels at 200dpi (file size around 2MB). Is that a high enough resolution for printing to A3? According to the file info, the print size is approximately 30x20in.

Steve52

A Resolution is a thorny issue, but generally, the number of pixels in an image will give us an idea of the maximum print size we can expect to achieve. In this case, you've got 6000x4010 pixels, so if you were to size your image to the 'industry standard' resolution of 300ppi (a resolution largely used as the baseline in book and magazine publishing), you would get a

print measuring 20x13.4in. You divide the number of pixels in your image (6000x4010) by the target resolution (300) to get the print size in inches (20x13.4). In metric measurements this is roughly 51x34cm. As A3 paper measures 42x29.7cm, the mathematical answer to your question is 'yes', at 300ppi, your image will deliver a high-resolution A3 print.

However, that's really only half the story. If an image is slightly soft around the edges, afflicted with chromatic aberration or otherwise deficient in quality, this will become more apparent as it is enlarged. In this instance, JPEG artefacts might be noticeable given that an image of around 70MB has been compressed down to just 2MB so, although there might be enough pixels in the image, the actual quality of the photograph might mean the print looks better at a slightly smaller size.

Conversely, if your shots are tack-sharp and artefact-free, you may be able to go well beyond the 300ppi maximum, either by reducing the output resolution slightly (at 200ppi you would get a 30x20in/75x50cm print size, which is not far off an A1 paper size of 84.1x59.4) or by interpolating the image (an increase of 150% is by no means excessive with a good shot and would give you a 9000x6015-pixel image).

Indeed, you could argue that the *only* measurement that really determines how large an image can be printed is the quality of the image. While the number of pixels plays a part, the fact is the higher the quality, the larger an image can be printed while still looking good. A pin-sharp shot taken using a 10-million-pixel camera will probably look a lot better at an A3 print size than a slightly soft image taken with a 36-million-pixel camera. **Chris Gatum**

Panasonic

DSLRs*

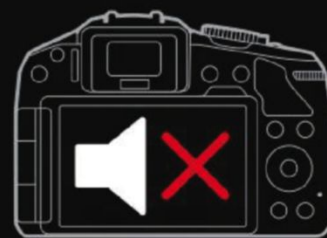
QUIET SHUTTER



Vs

LUMIX G

SILENT SHUTTER



FASTER, CLOSER, SMARTER

CHANGING PHOTOGRAPHY **G**

See why LUMIX G is worth shouting about at panasonic.co.uk/lumixg

*DSLRs vs. LUMIX G, correct as at 03.12.13.



© LUKE MASSEY

WIN a taste of an Estonian winter!

Your chance to spend five days photographing Estonia's wildlife with top wildlife photographer **Luke Massey**

ESTONIA is an up-and-coming destination for wildlife photography. The country boasts fantastic species such as European lynx, wolves, white-tailed eagles, wild boar and elk – all of which you may get the chance to photograph if you visit Estonia this winter.

Visit Estonia, Estonian Nature Tours and *Amateur Photographer* are giving one lucky photographer the chance to visit Estonia this March to spend five days alongside top wildlife photographer and AP contributor Luke Massey photographing white-tailed eagles.

Spending two days in a specialist hide, you will have eagles feed in front of you throughout the day. Ravens, foxes and even wolves also visit the hide!

When not in the hide, you'll be exploring the local area hoping to find elk, beavers, owls and many other fantastic animals.

HOW TO ENTER

To be in with a chance of winning this fantastic prize, all you need to do is send us your best winter wildlife photographs (up to a maximum of five) by Monday 17 February 2014. Visit www.amateurphotographer.co.uk/estonia and follow the links to upload your pictures. After the closing date, the winner will be chosen and contacted by Wednesday 19 February 2014.

The winner must be available to travel to Estonia from 10–14 March 2014 and the prize includes return flights from the UK, accommodation, food travel within Estonia and guiding.

If you're not lucky enough to win, you can still visit this stunning location this winter. Visit the Estonian Nature Tours website at www.naturetours.ee/?page=3480 for details



© REND SAUSKAR



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Visit www.amateurphotographer.co.uk/estonia for details about how to enter
The closing date for entries is Monday 17 February 2014

Nik Software Analog Efex Pro

Vincent Oliver looks at a new plug-in filter from Nik Software that enables your image-editing package to simulate traditional 'looks'



Compatible software

As it is a plug-in, there are no 'system requirements' for Analog Efex Pro, but it is compatible with the following:

Mac:

- Mac OS X 10.6.8 to 10.8
- Adobe Photoshop CS4 (CS5 for HDR Efex Pro 2) to CS6
- Adobe Photoshop Elements 9 to 11
- Adobe Photoshop Lightroom 3 to 5
- Apple Aperture 3.1 or later

Windows:

- Windows Vista, Windows 7, Windows 8
- Adobe Photoshop CS4 to CS6
- Adobe Photoshop Elements 9 to 11
- Adobe Photoshop Lightroom 3 to 5

NIK SOFTWARE'S Analog Efex Pro is a plug-in filter that simulates a look from various traditional camera types, including classic camera, wet plate, toy camera and vintage camera – or you can design your own with Camera Kit.

The interface is well laid out and simple to use, which means you can start to experiment straight away without having to wade through pages of instructions. A drop-down list allows you to select a camera type, with presets displayed in a series of nine thumbnails. Click on a thumbnail and it will apply the selected preset effect to your photo.

An Adjustment panel on the right of the main window gives you the ability to fully customise any of the presets. Options include basic adjustments, lens distortions, bokeh, zoom and rotate blur, light leaks, dirt and scratches, photo plate, lens vignette, film type, frames, Levels and Curves.

Images are sent directly from the filter menu in your image-editing application (Photoshop, Elements, Lightroom or Apple Aperture). The last filter used is applied to the new image by default, but the settings can be altered via the Adjustment panel. The settings available vary depending on the camera selected. However, an Adjustment filter that is not available as a preset can be added by selecting Camera Kit and ticking the relevant filter. Unchecking a filter will remove it from the adjustment panel.

Each filter can be fine-tuned via sliders, or by selecting a thumbnail in filters such as light leaks, dirt and scratches, photo plate, film type and frames. Other filters such as bokeh, zoom and vignette overlay a control on the image, which that can be dragged to achieve the desired effect.

Filters can be toggled on and off by



selecting them, which allows for quick feedback on their effect. The image also updates quickly, enabling you to experiment with various settings. A series of icons at the top of the screen provides a range of viewing options, including before and after, split view, side by side, compare and zoom control.

Once finished, you can save the settings as a custom setting, which will appear as a thumbnail in the custom preset list, and this preset can then be applied to other images. Finally, clicking OK returns the image to the host image-editing application with the filter applied as a new layer.

Analog Efex Pro is part of the Nik Collection and is not available as a separate program. Updates, other effects and additional camera types will be automatically added as they become available. If you already own the Nik Collection, then you should receive an automatic update that will install Analog Efex Pro. New users can buy the entire collection for \$149 (around £91). **AP**

Hundreds of different effects can be applied and quickly previewed and adjusted

Verdict

THE EFFECTS

are realistic and can be fine-tuned to suit the image being worked on. Analog Efex Pro is a welcome addition to the Nik Collection: it is easy to use and adds a new dimension to digital photos.



For more information, visit www.niksoftware.com

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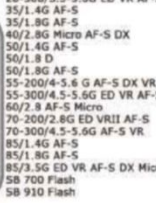
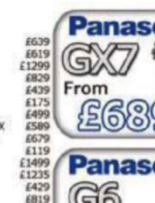


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Digital Photography

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NIKON D90 BODY COMPLETE WITH ALL ACCESSORIES	MINT-BOXED £165.00
NIKON D40 BODY WITH NIKON 18-55 MM KIT + ACCESS	MINT BOXED £179.00
NIKON J1 COMPLETE WITH 10 - 30 LENS & CHARGER	MINT- £145.00
NIKON MB-D10 BATTERY GRIP FOR D3000/300S/700	EXC++ £145.00
NIKON MB-D200 BATT GRIP FOR NIKON D200	MINT BOXED £75.00
NIKON MB-D80 BATT GRIP FOR NIKON D80/90	EXC++ £50.00
NIKON SB850 DX SPEEDLIGHT COMPLETE	MINT-BOXED £599.00
NIKON SB880 DX SPEEDLIGHT WITH MANUAL	MINT-BOXED £125.00
NIKON SB800 SPEEDLIGHT + CASE	MINT-CASED £175.00
NIKON SB800 SPEEDLIGHT	MINT-BOXED £195.00
SIGMA 140 DG MACRO FLASH TTL FOR NIKON	MINT BOXED £245.00
SIGMA EF-530 DG ST ELECTRONIC FLASH HUNT NIKON FIT	MINT BOXED £250.00
SIGMA SC 28 TTL REMOTE CORD	MINT £49.00
SIGMA 10-20mm 14/5.6 DC EX HSM FOR OLYMPUS 4/3rds	MINT+HOOD £289.00
OLYMPUS HD-5 BATTERY GRIP FOR E620 BODY	MINT £45.00
OLYMPUS 45mm f1.8 ZUIKO DIGITAL MACRO 4/3rds	MINT BOXED £159.00
OLYMPUS 12 - 60mm 12.8/4 SWD ZUIKO DIG ED 4/3rds	MINT-CASED £575.00
OLYMPUS 14 - 45mm 13.5/5.6 ZUIKO DIGITAL 4/3rds LENS	MINT+HOOD £599.00
OLYMPUS 14 - 42mm 13.5/5.6 MK II "R" NIKKOR 4/3rds MINT AS NEW £165.00	
PANASONIC LUMIX DMC-G6 TOTALLY AS NEW LATEST	MINT BOXED £375.00
PANASONIC LUMIX DMC-G2 BODY & CHARGER	MINT £119.00
PANASONIC GX1 BODY COMPLETE WITH ALL ACCESS.	MINT-BOXED £169.00
PANASONIC GF1 BODY COMP WITH ACCESSORIES	MINT £99.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS	MINT-CASED £145.00
PANASONIC 20mm f1.7 LUMIX G MICRO 4/3rds LENS	MINT CASED £259.00
PANASONIC 14 - 45mm 13.5/5.6 LUMIX G OIS MICRO 4/3rds	MINT £175.00
PANASONIC 45 - 200mm 14/5.6 LUMIX VARIO MICRO 4/3rds	MINT-BOXED £189.00
PANASONIC 100 - 300mm 14/5.6 LUMIX G MICRO 4/3rds	MINT BOXED £319.00
PENTAX Q BODY + PENTAX 5 - 15mm LENS AS NEW	MINT BOXED £129.00
METZ 48 AF-1 FLASH UNIT FOR OLYMPUS/PANASONIC	MINT £29.00
SONY ALPHA 28 - 75mm 12.8 SAM LENS	MINT BOXED £299.00
SIGMA 18 - 200mm 13.5/6.3 DC SLD GLASS FOR SONY	MINT BOXED £125.00
SONY ALPHA HVL-F36AM FLASH GUN	MINT CASED £145.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1NRS BODY	MINT- £325.00
CANON EOS 1NRS	MINT-BOXED £199.00
CANON EOS 1 BODY	EXC++ £115.00
CANON EOS 5 BODY	EXC++ £125.00
CANON EOS 5 BODY	EXC++ £59.00
CANON 20 - 35mm 12.8 USM "L" MK I + HOOD	MINT- £575.00
CANON 24 - 70mm 12.8 USM "L" MK I + HOOD	MINT- CASED £799.00
CANON 24 - 105mm 14 USM "L" IS + HOYA PRO FILT	MINT BOXED £625.00
CANON 70 - 200mm 14 USM "L" IMAGE STABILIZER	MINT BOXED £799.00
CANON 100mm 14/5.6 USM IMAGE STAB DO LENS	MINT BOXED £599.00
CANON 100 - 400mm 14/5.6 USM "L" IMAGE STABILIZER	MINT BOXED £995.00
CANON 180mm 13.5 USM "L" MACRO LENS	MINT BOXED £895.00
CANON 40mm 12.8 STM LENS	MINT BOXED £139.00
CANON 50mm f1.8 MKII	MINT-BOXED £69.00
CANON 60mm 12.8 EF-S USM MACRO	MINT BOXED AS NEW £295.00
CANON 100mm 12.8 USM MACRO + HOYA UV FILTER	MINT BOXED £299.00
CANON 200mm 12.8 USM MK II WITH HOOD	MINT £499.00
CANON TRIPOD MOUNT RING FOR 200mm f2.8	MINT £79.00
CANON 15 - 85mm f 3.5/5.6 USM IMAGE STABILIZER	MINT BOXED £495.00
CANON 17 - 55mm 12.8 USM IMAGE STABILIZER	MINT-BOXED £575.00
CANON 17 - 85mm 14/5.6 IMAGE STABILIZER	MINT £189.00
CANON 18 - 55mm 13.5/5.6 MK II	MINT £59.00
CANON 18 - 55mm 13.5/5.6 IS MK II IMAGE STABILIZER	MINT £99.00
CANON 20 - 35mm 13.5/4.5 USM	MINT £175.00
CANON 28 - 80mm 13.5/5.6 USM MK V	MINT £49.00
CANON 28 - 90mm 14/5.6 USM	MINT £69.00
CANON 28 - 105mm 13.5/4.5 USM	MINT £125.00
CANON 35 - 80mm 14/5.6 EF MKII	MINT £39.00
CANON 70 - 300mm 14/5.6 USM IMAGE STAB DO LENS	MINT BOXED £599.00
CANON 75 - 300mm 14/5.6 USM IMAGE STABILIZER	MINT-BOXED £199.00
CANON 75 - 300mm 14/5.6 + HOOD	MINT £89.00
CANON 75 - 300mm 14/5.6 MK III	MINT BOXED £99.00
CANON 52mm CLOSE UP LENS TYPE 250D	MINT BOXED £69.00
KENCO DG CANON FIT TUBE SET 12,20,36mm	MINT BOXED £99.00
CANON EF 1.4x EXTENDER MK I	MINT £179.00
CANON EF 2.0x EXTENDER MK I	MINT CASED £199.00
CANON EF 2.0x EXTENDER MK II	MINT BOXED £239.00

KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER	MINT BOXED £159.00
KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER	MINT BOXED £165.00
TELEPLUS MC7 7 ELEMENT 2x TELECONVERTER	MINT- £99.00
CANON 540 EZ FLASH + INST	MINT BOXED £69.00
CANON 540 EZ FLASH + INST	MINT- CASED £59.00
CANON 420 EZ FLASH	MINT CASED £39.00
CANON ST-E2 SPEEDLIGHT TRANSMITTER	MINT BOXED £125.00
CANON ANGLE FINDER B	MINT BOXED £79.00
CANON ANGLE FINDER C	MINT CASED £125.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT £115.00
CANON PB-E1 BOOSTER FOR EOS 1/3 etc	MINT- £69.00
SIGMA 4.5mm 12.8 EX DC HSM CIRCULAR FISHEYE	MINT CASED £499.00
SIGMA 10mm 12.8 EX DC FISHEYE HSM	MINT BOXED £345.00
SIGMA 20mm 11.8 EF DG ASPHERIC RF (LATEST)	MINT BOXED £325.00
SIGMA 20mm 11.8 EX DG ASPHERIC RF (LATEST)	MINT- £295.00
SIGMA 35mm 11.8 EX DG HSM LATEST ART LENS	MINT BOXED £499.00
SIGMA 105mm 12.8 EX DG MACRO SUPERB SHARP LENS	MINT BOXED £345.00
SIGMA 12 - 24mm 14.5/5.6 EX DC HSM + HOOD	MINT BOXED £345.00
SIGMA 20 - 40mm 12.8 EX ASPHERICAL DG	MINT BOXED £245.00
SIGMA 24 - 70mm 12.8 EX DG MACRO + HOOD	MINT- CASED £269.00
SIGMA 70 - 300mm 14/5.6 APO MACRO + HOOD	MINT- £59.00
SIGMA 70 - 500mm 15/6.3 APO COMP WITH HOOD	MINT-BOXED £395.00
TAMRON 10 - 24mm 13.5/4.5 DI II LD AF SP ASPHERIC	MINT BOXED £279.00
TAMRON 28 - 75mm 12.8 XR DI LD ASPHERIC (LATEST)	MINT BOXED £245.00
TAMRON 35 - 200mm 14/5.6 LD MACRO DI II	MINT BOXED £65.00
TOKINA 10 - 17mm 13.5/4.5 AT-X DX LENS (LATEST)	MINT £345.00
CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED	MINT BOXED NEW £995.00
CANON AUTO BELLOW	MINT £69.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G1 BODY	MINT- £175.00
CONTAX TIT TITANIUM COMPACT + LEATHER CASE	MINT CASED £399.00
CONTAX 21mm 12.8 BIOGON T* WITH FILTER & FINDER	MINT CASED £695.00
CONTAX 90mm 12.8 SONNAR "G" + HOOD + FILTER, CAP	MINT £199.00
CONTAX 90mm 12.8 SONNAR "G" + HOOD	MINT-BOXED £219.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT CASED £95.00
CONTAX G01 DATABASE FOR CONTAX T3	MINT-BOXED £69.00
CONTAX SA-2 FLASH ADAPTOR	MINT £55.00
CONTAX AX AUTOFOCUS BODY (RARE NOW)	MINT £199.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC++ BOXED £199.00
CONTAX FIT YASHICA 28mm 12.8 SUPERB CONDITION	MINT £65.00
CONTAX 28mm 12.8 DIGASTON T* MM	MINT BOXED £295.00
CONTAX 45mm 12.8 TESSAR T* PANCAKE LENS + HOOD	MINT £225.00
CONTAX 50mm F1.4 MM	MINT BOXED £295.00
CONTAX 50mm 11.7 PLANAR A*	MINT £125.00
CONTAX 55mm 11.4 PLANAR MM	MINT- £425.00
CONTAX 135mm 12.8 SONNAR T* MM	EXC++ BOXED £199.00
CONTAX 35 - 70mm 13.4 VARIO SONNAR	MINT BOXED £295.00
CONTAX TLA 280 FLASH	MINT £95.00
RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET	MINT-BOXED £295.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M7 BLACK BODY COMPLETE REALLY NICE	MINT-BOXED £1,399.00
LEICA M4-P 70TH ANNIVERSARY 1913-1983	MINT- BOXED £1,195.00
LEICA M4 P BLACK BODY	MINT-BOXED £995.00
LEICA M5 SW COMPLETE WITH ER CASE	EXC++ £675.00
LEICA M6a BODY SER No 125953 CIRCA 1970	MINT- £575.00
LEICA M6a BODY SER No 14111XKICIRA 1976-76	EXC++ £475.00
LEICA M11 BODY SER No 18161X C1945 NEEDS SERVICE	EXC++ £179.00
LEICA CL BODY COMP WITH 40mm f2 SUMMICRON	MINT- £795.00
LEICA CL BODY	MINT- £495.00
MINOLTA CLE WITH 40mm f2 ROKOR	EXC++ £499.00
MINOLTA CLE BODY COMPLETE WITH CASE	EXC++ £595.00
VOIGTLANDER 28mm f1.1 WITH M RING	MINT £365.00
LEICA 50mm 12 SUMMICRON CHROME M FIT	EXC++ £595.00
LEICA 50mm 12.5 SUMMARIT M 6 BIT LATEST	MINT BOXED £765.00
LEICA 90mm 12.5 SUMMARIT M 6 BIT LATEST + HOOD	MINT £875.00
LEICA 90mm 14 COLL. ELMAR M MOUNT	EXC++ IN KEPPER £145.00
LEICA 90mm 14 C ELMAR + HOOD	MINT £395.00
LEICA 135mm 14.5 Hektor + HOOD M MOUNT	EXC++ £99.00
LEICA 135mm 14.5 Hektor IN KEPPER	EXC++ £199.00
LEICA 90mm 14 ELMAR BLACK SCREW	MINT- £145.00
LEICA 135mm 14.5 Hektor + HOOD SCREW	EXC++ £99.00
LEICA HANDGRIP FOR M6/M5 etc	EXC++ BOXED £145.00
LEICA WINDER M4-2 FOR M4 etc	MINT BOXED £145.00
LEICAFLX SL BODY CHROME	MINT-BOXED £299.00
LEICA M5 SW COMPLETE WITH R 3 CAM	EXC++ £299.00
LEICA 180mm 14 ELMARIT R 3 CAM	EXC++ £495.00
LEICA 70 - 210mm 14 VARIO ELMAR R	EXC++ £399.00
LEICA MOTORWINDER AND STRAP FOR R6 etc	MINT BOXED £145.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE	MINT £99.00
ZEISS 6x20 BINOCULAR WITH CASE	MINT CASED £125.00
SWAROVSKI 8 x 50 SLC "B" BINOCULARS WITH CASE	MINT-BOXED £699.00
SWAROVSKI 8x30 WB SLC BINOCULARS WITH CASE	MINT- CASED £499.00

Medium & Large Format

BRONICA ETRS BODY + 120 BACK/LENS & WLF + GRIP	EXC++ £169.00
BRONICA ETRS COMPLETE WITH 75mm ELI + 120 BACK	EXC++ £175.00
BRONICA 50mm 12.8 ZENZANON MC	EXC++ £59.00
BRONICA 150mm 13.5 ZENZANON E MC	MINT BOXED £99.00
BRONICA 150mm 13.5 ZENZANON E MC	MINT BOXED £99.00
BRONICA 150mm F4 E	MINT- £99.00
BRONICA ETRS 120 BACK	MINT- £79.00
BRONICA ETRS/ETRS POLAROID BACK	MINT £99.00
BRONICA AEI METERED PRISM	MINT- £99.00
BRONICA PLAIN PRISM FOR ETRS/ETRS	EXC++ £99.00
BRONICA MOTOR WINDER E	EXC++ £99.00
BRONICA 150mm 13.5 ZENZANON S	MINT- £165.00
BRONICA SQA + 90mm 12.8 S. PRISM FOR BACK, GRIP	MINT-EXC++ £395.00
BRONICA 65mm 14 ZENZANON PS FOR SQ	MINT-CASED £145.00
BRONICA 110mm 14 PS ZENZANON MACRO FOR SQ	MINT-CASED £365.00
BRONICA 150mm 14 PS ZENZANON FOR SQ	MINT-CASED £145.00
BRONICA SQA 120 MAGAZINE BACK	EXC++ £45.00
BRONICA SQA/M POLAROID MAGAZINE BACK	MINT BOXED £69.00
BRONICA 135W BACK FOR SQ VERY RARE	EXC++ £165.00
FLUJ 645 WIDE S PROFESSIONAL WIDE 60	MINT-CASED £395.00
FLUJ GW 670 MK III C/W 90mm 13.5 LENS	MINT BOXED £675.00
MAMIYA 6 BODY WITH 50mm 14 "G" FOR 6 + HOOD, FILT	MINT- £1,265.00

MAMIYA 150mm 14.5 "G" WITH HOOD	MINT £365.00
MAMIYA 43mm 14.5 WITH FINDER & HOOD FOR 7/7II	MINT BOXED £799.00
MAMIYA 150mm 14.5 WITH HOOD FOR 7/7II	MINT BOXED £395.00
MAMIYA 150mm 14.5 + HOOD FOR MAMIYA 7/7II	MINT £425.00
MAMIYA 180mm 14.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm 14.5 LENS FOR RZ	MINT- £195.00
MAMIYA 150mm 13.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm 14 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA 180mm 14.5 SEKOR FOR RB	MINT £169.00
MAMIYA RZ 67 PRO BACK	MINT- £69.00
MAMIYA 220 BACK FOR RZ 67	MINT- £95.00
PENTAX 55mm 13.5 TAKUMAR SMC FOR 6x7	MINT- £195.00
PENTAX 55mm 12.8 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 200mm 14 FOR PENTAX 67 + FILTER AND HOOD	MINT- £199.00
ROLLEIFLEX SCHNEIDER 150mm 14.6 MAKRO FOR 600S	MINT- £575.00
WISTA TYPE N 4x5 MOUNT ROLL FILM HOLDER FOR 6x7	MINT-BOXED £145.00
YASHICAMAT 1246 COMPLETE WITH CASE	EXC++ £179.00
YASHICAMAT 1246 COMPLETE WITH CASE	MINT £225.00

Hasselblad

HASSELBLAD 503CX COMP WITH 90mm CF + A12 BACK	MINT- £825.00
HASSELBLAD 503 Cxi BODY + WLF	MINT- £495.00
HASSELBLAD 500CM + 80mm 12.8 T* + HOOD BLACK	MINT- £675.00
HASSELBLAD 500CM BODY WITH 90mm 12.8 T* + HOOD	MINT- £695.00
HASSELBLAD 90mm H4 FOR XPAN	MINT- IN KEPPER £365.00
HASSELBLAD 500EL/M H4 + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 50mm H4 CF FLE DISTAGTON + HOOD	MINT BOXED £699.00
HASSELBLAD 150mm H4 SONNAR CF	EXC++ £375.00
HASSELBLAD 4504 PRO FLASH COMPLETE	MINT BOXED UNUSED £145.00
HASSELBLAD A12 BACK	EXC++ £99.00
HASSELBLAD CW WINDER + REMOTE	MINT- £395.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD 500CM/503 WLF BLACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 16 F	MINT- £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F6 REALLY MINT AS NEW	MINT BOXED £975.00
NIKON F5 BODY REALLY NICE LITTLE USE	MINT-BOXED £375.00
NIKON F60 BODY	MINT- £39.00
NIKON F55 BODY	MINT-BOXED £39.00
NIKON 10.5mm 12.8 "G" IF-ED AF/DX FISHEYE LENS	MINT BOXED £395.00
NIKON 10.5mm 12.8 "G" IF-ED AF/DX FISHEYE LENS	MINT CASED £365.00
NIKON 28mm 12.8 A/F	MINT £129.00
NIKON 50mm 11.4 A/F "D"	MINT BOXED £195.00
NIKON 85mm 11.4 A/F "D" WITH HOOD	MINT BOXED £695.00
NIKON 105mm 12.8 "G" IF-ED AF-S VIB REDUCTION	MINT BOXED £499.00
NIKON 180mm 12.8 A/F IF-ED	MINT CASED £299.00
NIKON 180mm 12.8 A/F IF-ED LATEST LENS	MINT BOXED £395.00
NIKON 17 - 55mm 12.8 12.8 "G" IF-ED AF-S + HOOD	MINT BOXED £695.00
NIKON 18 - 35mm 13.5/4.5 "G" IF-ED A/F	MINT-BOXED £139.00
NIKON 18 - 70mm 13.5/4.5 "G" DX IF ED AF-S C-SALED	MINT+HOOD £149.00
NIKON 18 - 105mm 13.5/4.5 "G" DX IF AF-S VIBR RED	MINT BOXED £149.00
NIKON 18 - 105mm 13.5/4.5 "G" DX ED AF-S VR II LATEST	MINT BOXED AS NEW £345.00
NIKON 24 - 85mm 13.5/4.5 A/F	MINT-BOXED AS NEW £479.00
NIKON 28 - 85mm 13.5/4.5 A/F	MINT- £69.00
NIKON 35 - 70mm 13.5/4.5 A/F	MINT- £75.00
NIKON 35 - 80mm 14/5.6 A/F "D"	MINT BOXED £55.00
NIKON 35 - 105mm 13.5/4.5 A/F WITH MACRO	MINT £129.00
NIKON 55 - 300mm 14/5.6 "G" DX AF-S VIBRATION RED	MINT BOXED £199.00
NIKON 70 - 200mm 12.8 IFED AF-S VIBRATION REDUCTION	MINT BOXED £399.00
NIKON 70 - 300mm 14/5.6 "G" BLACK	MINT-BOXED £395.00
NIKON 70 - 300mm 14/5.6 "G" ED	MINT-BOXED £145.00
NIKON 70 - 300mm 14/5.6 "G" IF-ED AF-S VIB REDUCTION MINT BOXED	MINT BOXED £299.00
NIKON 80 - 200mm 12.8 IF-ED A/F	EXC++ £395.00
NIKON 80 - 200mm 12.8 IF-ED A/F "D"	MINT CASED £395.00
NIKON 80 - 200mm 12.8 IF-ED A/F TOUCH	MINT BOXED £575.00
NIKON 80 - 400mm 14/5.6 G DX VIBRATION REDUCTION	MINT-BOXED £799.00
NIKON TC14E AF 1.14x TELECONVERTER	MINT-BOXED £195.00
NIKON TC22E AF 1.2x TELECONVERTER	MINT-BOXED £145.00
NIKON TC22E AF 1.5x TELECONVERTER	MINT BOXED £195.00
NIKON SMD SPEEDMASTER	MINT BOXED £55.00
NIKON 14x AF "D" TELECONVERTER NIKON FIT	MINT £75.00
TAEMO 1.5x EXTENDER TELEVISION SHQ DG NIK AF	MINT £75.00
NIKON FIT FH-PLUS EXT TUBE SET 12mm,20mm,36mm	MINT £45.00
SIGMA 14x TELECONVERTER	MINT CASED £125.00
NIKON MC 36 TIMER REMOTE CONTROL FOR D70/D200/300	MINT- £99.00
NIKON D240 ACTION FINDER FOR NIKON F4/5E	MINT £195.00
SIGMA 50mm 12.8 DG DG MACRO	MINT BOXED £195.00
SIGMA 70mm 12.8 EX DG MACRO (LATEST VERSION)	MINT BOXED £195.00
SIGMA 180mm 14.5 MACRO AF/APO	MINT BOXED £195.00
SIGMA 180mm 14.5 EX DG HSM (LATEST VERSION)	EXC++WITH CASSET £215.00
NIKON 10 - 20mm 14/5.6 EX DG HSM	MINT BOXED £265.00
SIGMA 17 - 35mm 12.8/4 EX ASHERICAL	EXC++BOXED £159.00

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Canon



Canon EOS 1100D + EF-S18-55mm IS £289
Above + 55-250IS Mk II Lens...£459
Above + 75-300 USM Mk3...£439

Nikon



Nikon D3200 + 18-55mm VR £399*
Above + 55-300mm VR...£629
Above + Sigma 70-300APO...£549
Nikon D3200 Body Only...£339
***Less Cashback £30-£70 With 2 Year Warranty**

Nikon



Nikon D5300 + 18-55mm VR £689
Above + 55-300mm VR...£919
D5300 + 18-140mm VR...£895
Nikon D5300 Body Only...£639
With 2 Year Warranty

Canon



Canon EOS 6D + 24-105mm f4L IS USM£1999*
EOS 6D Body Only...£1395*
***Inc Adobe Lightroom 5 & Premiere Elements 12**

FUJIFILM X



Fujifilm X-E2 + XF18-55 OIS £1139
X-E2 Body only...£745
(Available in Black or Silver)

Panasonic LUMIX® G Series



Panasonic Lumix G-5+14-42mm Std Lens £319
Panasonic Lumix G-5 + 14-42mm + 45-150mm £528
G-5 Body Only£295
With 3 Year Warranty



Panasonic Lumix G-6+14-42mm £495
Panasonic Lumix G-6 + 14-42mm + 45-150mm £649
G-6 Body Only£419
With 3 Year Warranty



Panasonic Lumix GM1+12-32mm £575
Panasonic Lumix GM1 + 12-32mm + 45-150mm £779
With 3 Year Warranty



Panasonic Lumix GX7+20mm f1.7II£845*
GX7+14-42mm £745*
GX7 Body Only £689*
***Less £100 Cashback (Available in Black or Silver) With 3 Year Warranty**

LUMIX® G Series Lenses

8mm f3.5 Fisheye	£569
14mm f2.5	£269
20mm f1.7 Mkl (Black or Silver)	£289
7-14mm f4	£849
12-35mm f2.8	£859
14-42mm f3.5/5.6 Mkl HD (Un-Boxed from Kit)	£149
X PZ 14-42mm f3.5-5.6	£279
X PZ 45-175mm f4-5.6	£315
14-140mm f3.5-5.6 O.I.S HD	£515
35-100mm f2.8	£929
45-150mm f4/5.6	£215
45-200mm f4-5.6	£249
100-300mm f4-5.6	£419
Leica Summilux 25mm f1.4 ASP	£429
Leica Nocticon 42.5mm f1.2 ASP O.I.S	£1295
Leica Elmarit DG Macro 45mm f2.8	£549

Panasonic

Lumix F5	£72
Lumix FS-50	£75
Lumix XS-1	£79
Lumix XS-3	£109
Lumix SZ-3	£89
Lumix SZ-9	£144
Lumix LZ-30	£148
Lumix FZ-62	£259
Lumix FZ-72	£285
Lumix FZ-72 Lens Kit	£399*
*Inc LT-55 Tele & LA8 Adap	
Lumix FZ-200	£359
Lumix TZ-35	£169
Lumix TZ-40	£229*
*Inc Free Leather Case & 8Gb Card	
Lumix FT25	£139
Lumix FT5	£265
Lumix LX-7	£289
Lumix LF-1	£263
LT-55 Teleconverter	£119
LA-8 Lens Adaptor	£46

FUJIFILM X

X-A1+XC16-50	£425*
*Free XF 27mm f2.8	
X-M1+XC16-50mm	£519*
*Free XF 50-230mm lens & Free Half Case With X-M1	
X-E1+XF18-55	£879***
*Free XF 50-230mm lens	
X-E2+XF18-55	£1139
X-E2 Body Only	£745
X-Pro1+18mm f2	£939*
*Claim Free 27.35 or 60mm	
X-Pro1 Body Only	£849
XF14mm f2.8	£659*
XF18mm f2.0	£399*
XF23mm f1.4	£749*
XF27mm f2.8	£345*
XF35mm f1.4	£414*
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★★★★★ 'great all round camera' Taddy - Nottinghamshire

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★★★★★ D7100 good lightweight camera Samydo - Lister

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CUSTOMER REVIEW: EOS 70D DSLR Body
"I upgraded to the 70D from a 650D and I have no regrets at all!"
Jason C - Derbyshire



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EF 180mm f3.5 L USM Macro	£1273
EF 200mm f2.0 L IS USM	£4669
EF 200mm f2.8 L USM II	£649
EF 300mm f2.8 L IS USM II	£5329
EF 300mm f4.0 L IS USM	£1139
EF 400mm f4.0 IS USM Lens	£5399
EF 400mm f5.6 L USM	£1128
EF 500mm f4.0 L IS USM II	£7765
EF 8-15mm f4.0 L USM Fisheye	£1099
EF 10-22mm f3.5-4.5 USM	£489
EF-S 15-85mm f3.5-5.6 IS USM	£589
EF 16-35mm f2.8 L USM II	£1218
EF 17-40mm f4.0 L USM	£629
EF-S 17-55mm f2.8 IS USM	£642
EF-S 17-85mm f4.0-5.6 IS USM	£356
EF-S 18-55mm f3.5-5.6 IS STM Lens	£188
EF-S 18-135mm f3.5-5.6 IS STM	£359

Canon

EF-S 18-200mm f3.5-5.6 IS	£404
EF 24-70mm f2.8 L USM II	£1799
EF 24-105mm f4.0 L IS USM	£813
EF 28-135mm f3.5-5.6 IS USM	£379
EF-S 55-250mm f4.0-5.6 IS II	£208
EF-S 55-250mm f4.5-6.3 IS STM Lens	£299
EF 70-200mm f2.8 L IS USM II	£1979
EF 70-200mm f4.0 L USM	£519
EF 70-200mm f4.0 L IS USM	£979
EF 70-300mm f4.0-5.6 L IS USM	£389
EF 70-300mm f4.0-5.6 L IS USM	£1232
EF 70-300mm f4.0-5.6 USM III	£229
EF 75-300mm f4.5-5.6 L IS USM	£188
EF 100-400mm f4.5-5.6 L IS USM	£1279
EF 200-400mm f4 L IS USM with Internal 1.4x Extender Lens	£10499



NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£549
14mm f2.8 D AF ED Lens	£1239
24mm f1.4 G AF-S ED	£1469
24mm f2.8 D AF Lens	£369
24mm f3.5 D ED PC-E	£1465
NEW! 28mm f1.8 G AF-S	£505
35mm f1.4 G AF-S Nikkor	£1299
35mm f1.8 G AF-S DX	£148
NEW! 35mm f1.8 G ED AF-S Nikkor	£519
35mm f2 D AF Nikkor	£255
40mm f2.8 G AF-S DX Micro	£185
45mm f2.8 D PC-E ED Micro	£1393
50mm f1.4 G AF-S	£279
50mm f1.8 D AF Lens	£109
50mm f1.8 G AF-S Lens	£149
50mm f2.8 G AF-S ED Micro	£404
60mm f2.8 D AF Micro Nikkor Lens	£368
NEW! 58mm f1.4 G AF-S Lens	£1599
85mm f1.4 G AF-S	£1179
85mm f1.8 D AF	£299

85mm f1.8 G AF-S	£379
85mm f2.8 D PC-E Micros	£1299
105mm f2 D AF DC Lens	£805
105mm f2.8 G AF-S VR IF ED Micro	£629
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f2 G ED AF-S Nikkor VR II	£4099
200mm f4.0 AF Micro	£1179
300mm f4.0 D AF-S IF ED	£1029
800mm f5.6E FL ED VR	£13999
10-24mm f3.5-4.5 G AF-S DX	£639
12-24mm f4 G AF-S IF-ED DX	£839
14-24mm f2.8 G ED AF-S	£1315
16-85mm f3.5-5.6 G ED AF-S DX VR	£438
17-55mm f2.8 G ED AF-S IF	£1049
18-35mm f3.5-4.5G AF-S ED Nikkor	£639

NEW! 18-55mm f3.5-5.6 G F-S DX NIKKOR VR II	£229
18-105mm AF-S DX Nikkor f3.5-5.6 G ED VR	£204
18-140mm f3.5-5.6 G ED AF-S DX VR	£559
18-140mm f3.5-5.6 AF-S G ED VR DX	£559
18-200mm f3.5-5.6 G ED AF-S DX VR II	£584
18-300mm f3.5-5.6 ED AF-S VR	£679
24-70mm f2.8 G ED AF-S	£1245
24-85mm f2.8-4.0 D AF	£549
24-85mm f3.5-5.6 G ED AF-S G ED VR	£409
24-120mm f4 G AF-S ED VR	£810
28-300mm f3.5-5.6 G ED AF-S VR	£659
55-200mm f4.5-6.3 G ED AF-S DX VR IF	£241
55-300mm f4.5-6.3 G AF-S DX VR	£279
70-200mm f4 G ED VR	£999
70-200mm f2.8G ED AF-S VR II	£1605
70-300mm f4.5-5.6 G ED AF-S IF VR	£439
NEW! 80-400mm f4.5-5.6 ED AF-S VR	£2199
80-400mm AF-S Nikkor f4.5-5.6G ED VR	£2199

SIGMA
with 3 Year Warranty

SIGMA LENSES	
NEW! 30mm f1.4 DC HSM	£379
NEW! 35mm f1.4 DG HSM	£669

50mm f2.8 EX DG Macro	£269
50mm f1.4 EX DG HSM	£349
70mm f2.8 EX DG Macro	£365
85mm f1.4 EX DG HSM	£669
105mm f2.8 APO EX DG OS HSM Macro	£379
150mm f2.8 EX DG OS HSM Macro	£699
8-16mm f4.5-5.6 DC HSM	£549
10-20mm f4.0-5.6 EX DC HSM	£349
10-20mm f3.5 EX DC HSM	£399
12-24mm f4.5-5.6 EX DG HSM II	£599
17-70mm f2.8-4.0 DC OS HSM	£349
18-200mm f3.5-6.3 DC OS HSM II	£259
18-250mm f3.5-6.3 DC OS HSM	£306
18-250mm f3.5-6.3 DC Macro OS HSM	£319
24-70mm f2.8 IF EX DG HSM	£579
50-150mm f2.8 EX DC APO OS HSM	£719
50-200mm f4.0-5.6 DC OS HSM	£119
50-200mm f4.5-6.3 DG OS HSM	£999
70-200mm f2.8 EX DG OS HSM	£799
70-300mm f4.0-5.6 APO Macro Super DG	From £150

70-300mm f4.0-5.6 DG OS	£275
NEW! 120-300mm f2.8 OS	£2799
120-400mm f4.5-5.6 DG OS HSM	From £639
150-500mm f5.0-6.3 DG OS HSM	£699
EX DG APO Tele Converters	From £199

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with 5 Year Warranty

TAMRON LENSES	
NEW! 90mm f2.8-4.0 VC USD Macro	£399
90mm f2.8 SP Di Macro	£369
180mm f3.5 Di SP AF Macro	£698
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£369
17-50mm f2.8 XR Di II VC	£349
18-200mm f3.5-6.3 AF XR Di II	£132
18-270mm f3.5-6.3 Di II VC USD	£329
NEW! 24-70mm f2.8 Di VC USD SP	£839
28-75mm f2.8 XR Di	£359
NEW! 70-200mm f2.8 Di VC USD	£1099
70-300mm f4.5-6.3 SP Di VC USD	£289

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PIXMA Pro 1 £645
Spyder4 Pro £119
11 Display Pro £158
ColorMunki Smile £67
Intuos5 Pro Professional Pen and Touch Tablet
NEW! Small £189
NEW! Medium £269
NEW! Large £379

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<p>PENTAX</p> <p>Optio WG-3 GPS Purple or Green £229 MX-1 Silver or Black £229 Ricoh GR 16 Megapixel with fixed f2.8 GR lens £539</p>	<p>Panasonic</p> <p>NEW! Lumix TZ60 £399 Lumix FZ200 Black £349 Lumix LX7 Black £289</p>	<p>Lumix LZ30 Red or Black £134 Lumix FT25 Red, Blue, White or Black £129 Lumix FT5 Blue, Orange, Silver or Black £255 Lumix LF1 Black £294 Lumix FZ72 Black £287 NEW! Lumix TZ55 £229 NEW! Lumix LZ40 £229 NEW! Lumix S28 £149</p>	<p>OLYMPUS</p> <p>NEW! Stylus 1 £549 SZ-15 White, Red, Blue or Black £139 TG-830 Blue, Silver, Red or Black £194 SH-50 White, Silver or Black £189 XZ-10 White, Brown or Black £174 TG-2 Red or Black £229 XZ-2 Black £254</p>
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12 Months 0% Finance on 5D III cameras + 6D cameras - While Stocks Last

EOS1DX 0% Finance Offer	£4,849	EOS 6D Body + FREE GRIP	£1,349	70-200mm f4 IS	£979	24mm f2.8 IS USM	£458
5D MKIII body + Free GRIP	£2,299	EOS 6D + 24-105L IS + Grip	£1,929	70-200mm f2.8 IS II	£1,899	300mm f4 IS	£1,149
5D III + 24-105 f4 IS + Grip	£2,879	EOS 6D + 24-70 f4 IS + Grip	£2,149	70-200mm f2.8	£1,029	300mm f2.8 IS II	£4,999
5D MKIII + 24-70 II + 70-200 II	£5,997	6D body + 600EX-RT Bundle	£1,724	70-300 f4.5-6.3 IS	£1,299	400mm f5.6	£1,128
5D MK III + 24-70 f2.8 MK II	£4,099	14mm f2.8 II USM	£1,869	100-400mm IS	£1,349	400mm f4 DO IS	£5,699
12 Months 0% on 5DIII + 6D	0%	10-22mm EFS	£479	TSE 17mm f4	£1,949	500mm f4 II IS	£7,765
EOS 7D v2 Body	£949	16-35mm f2.8 II	£1,199	TSE 24mm f3.5 II	£1,699	600mm f4 II IS	10,299
EOS 7D + EFS 15-85 IS	£1,759	17-40mm f4	£629	24mm f1.4 II	£1,299	1.4 X or 2 X EXTENDER III	£419
EOS 700D + 18-55mm STM	£610	135mm f2 USM	£899	50mm f1.2	£1,249	200 - 400mm f4 IS Extender	10,299
EOS 700D + 18-135mm STM	£799	17-85mm EFS IS	£349	50mm f1.4 USM	£295	MR14EX MacroLite	£459
EOS 70D + 18-55mm STM	£999	18-200mm EFS IS	£445	35mm f2 IS USM	£458	600EX-RT Speedlite	£499
Pixma Pro1	£649	24-70mm f2.8 II	£1,799	85mm f1.2 II	£1,749	Powershot G16	£449
70D Body IN STOCK	£865	8-15mm f4 Fisheye	£1,099	85mm f1.8 USM	£310	Powershot G1X + Free Case	£419
70D + 18-135 IS STM Lens	£1295	70-200mm f4	£529	100mm f2.8 Macro IS	£729	Powershot S120	£399

Nikon PROFESSIONAL Dealer - UK STOCK

£500 Extra Part Exchange Allowance on a Nikon D4 body

D4 D800E D800 D610 D7100 D3200 LENSES FLASHGUNS ACCESSORIES

D4S body - ORDERS TAKEN		24-85 f3.5/4.5 AFS VR NEW	£419	28mm f1.8G AFS NEW	£495
D4 + 24-70 f2.8 AFS	£5,498	18-300mm G ED VR DX NEW	£689	85mm f1.4G AFS	£1,169
D610 + 24-120mm F4G VR	£2,278	10-24mm f3.5-4.5 G AFS DX	£639	85mm f1.8G AFS NEW	£379
D610 + 24-85mm VR	£1,829	16-85mm f3.5-5.6G AFS VR	£449	300mm f4 AFS VR	£1,049
D610 Body £120 off lens offer	£1,449	16-35mm f4G AFS VR	£849	200-400mm f4 AFS VR II	£4,849
D800 Body Claim £160	£2,099	18-35 f3.5/4.5 AFS VR NEW	£549	200mm f2G AFS VR II	£3,699
D800 + 24-70 f2.8 Claim £280	£3,328	14-24mm f2.8G AFS	£1,339	300mm f2.8G AFS VR II	£4,149
D800E Body	£2,349	18-200mm f3.5-5.6G DX VR II	£599	400mm f2.8G AFS VR	£6,499
D800E + 24-70 f2.8G AFS	£3,598	24-70mm f2.8G AFS	£1,249	500mm f4G AFS VR	£5,799
D800E + 14-24 f2.8G AFS	£3,688	24-120mm f4G AFS VR	£829	600mm f4G AFS VR	£7,149
D7100 Body Claim £100	£879	28-300mm G AFS VR	£689	800mm f5.6G AFS VR	£15,599
D7100 + 18-105 VR Claim £100	£999	70-200mm f2.8G AFS VR II	£1,629	2x TC-20 E III Converter	£365
D7000 + 18-105 Claim £70	£719	70-300mm f4.5-5.6G AFS VR	£429	1.4x II or 1.7x II Converter	£319
D7000 Body Claim £70	£579	80-400mm f4.5-5.6 AFS VR	£2,099	PC-E 24mm f3.5 D ED	£1,479
D5200 + 18-55 VR Claim £50	£539	55-300 f4.5-5.6G AFS VR	£279	PC-E 45mm f2.8 D ED	£1,419
D5100 + 18-55 VR	£399	10.5mm f2.8G DX	£569	S8910 Speedlight	£349
D3200 + 18-55 VR Claim £30	£379	24mm f1.4G AFS	£1,489	S8700 Speedlight	£229
D3100 + 18-55 VR Claim £20	£289	35mm f1.4G AFS	£1,329	S8-R1 Macro flash	£409
F6 Body	£1,530	35mm f1.8G AFS DX	£155	SU-R1C1 Commander kit	£549
Df + 50mm f1.8G Set - Silver	£2,749	40mm f2.8 Micro AFS DX	£219	SU-800 Commander	£269
Df + 50mm f1.8G Set - Black	£2,749	50mm f1.4G AFS	£285	105mm f2.8G Micro AFS VR	£629
MB-D14 Grip	£229	50mm f1.8G AFS	£155	WT5 Transmitter	£399

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50mm f3.5 HC II Lens	£3,162
HTS Tilt+ Shift Adapter	£4,113
80mm f2.8 HC Lens	£1,895
100mm f2.2 HC Lens	£2,740
120mm f4 Macro HC II Lens	£3,690
150mm f3.2 HCN Lens	£2,740
210mm f4 HC Lens	£3,057
300 f4.5 HC Lens	£3,690

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500 Classic Head	£359	Travel Pak - Large	£549
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200 Head	£219	Fresnel 200 Spot	£520
2 Year Guarantee on Bowens		Pulsar Tx + B/Trigger card	£129
750/750 PRO Tx Kit	£1,320	Pulsar Rx Radio Trigger	£76
1000/1000 PRO Tx Kit	£1,549	Pulsar Rx set	£79

Leica

S Body	£15,995
S Body + 70mm S Lens	£17,995
M body - Phone	£5,100
NEW Leica C	£549
NEW Leica X Vario	£1,995
M Monocrom	£5,750
50mm f0.95 Noctilux - Blk	£7,600
28mm f2 Summicron - Blk	£2,800
35mm f2 Summicron - Blk	£1,975
50mm f1.4 Summilux - Blk	£2,600
50mm f2 Summicron	£1,525
X 2	£1,356
V-Lux 4	£639
D-Lux 6	£529
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SIGMA 24-70 f2.8 EX DG HSM	£599
SIGMA 70-200 f2.8 EX DG OS	£799
SIGMA 120-400mm DG OS	£649
SIGMA 150-500mm DG OS	£749
SIGMA 50-500mm DG OS nikon	£949
SIGMA 105 f2.8 DG Macro OS	£399
SIGMA 300 f2.8 EX DG HSM	£2,249
NEW SIGMA 35mm f1.4 DG HSM	£699
Tokina 11-16mm f2.8 ATX MK II	£529
Tokina 12-24mm f4 II ATX PRO DX	£399
Tokina 100 f2.8 Macro ATX Pro	£369
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35mm f1.4 ZF2/ZE	£1,380
35mm f2 ZF2/ZE	£818
50mm f1.4 ZF2/ZE	£532
85mm f1.4 ZF2/ZE	£940
50mm f2 Makro ZF2/ZE	£940
100mm f2 Makro ZF2/ZE	£1,380
21mm f4.5 Biogon ZM	£859
25mm f2.8 Biogon ZM	£859
28mm f2.8 Biogon ZM	£770
12mm Tilt - Fujifilm Sony	£824
32mm Tilt - Fujifilm Sony	£554

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190 XProB	£110	804 RC2 head	£57
190XProB + 804rc2	£139	808 RC4 head	£108
190 CXPro 4	£195	410 head	£153
190CXPro 4 + 460	£229	MVH500AH	£110
055 CX Pro 3	£259	MVH502AH	£135
055CXPro 4	£275	494 RC2	£46
460 MG head	£65	496 RC2	£57
494 RC2 head	£46	498 RC2	£79
		327 RC2	£146
		468MGR2C	£195
		468 MGRCO	£191
		679B + QR Head	£45

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Leica M (240) Black	£4200	Fuji 18mm f2 Lens Ex Demo	£329
Leica X 1	£595	ETRS + AELI Prism + 3 Lenses	£395
H1 - 150mm HC - 120 back	£2250	Minolta Spotmeter F	£149
150mm HC Lens	£1295	Apo Televid 65 + Free Case	£1799
28mm HCD Lens	£2,500	Ultravid 8x32HD NEW	£1149
HCD 35-90mm Lens	£3,995	Ultravid 10x42 HD NEW	£1586
HCD 35-90mm Lens	£3,495	Ultravid 8x42 HD NEW	£1495
Hess FM Film Magazine	£225	Fuji XE-1 - 35mm + 18mm	£895
Hasselblad 50mm C/P	£150	Fuji XE-1 + 18-55 EX DEMO	£1000
Hasselblad A12	£295	Fuji X20 Silver - Mini	£695
Fuji 130mm CF Lens	£225	Nikkor 10-24mm ED DX	£495
Fuji X20 Silver	£495	Nikkor 12-24mm f4G	£595
Hasselblad HM - 16-32 Mag	£295	Nikon F5 body	£350
Mamiya 55-110 AF Lens NEW	£179	Nikon 16-85mm DX VR	£595
Mamiya 645 105 210mm	£179	Nikon 15mm f3.5 AIS	£395
Mamiya 645 105mm f2.8	£179	Nikon 35mm f1.4G Ex Demo	£395
Mamiya 645 210mm f4	£179	Nikon D300 body	£350
Mamiya 7ii 210mm Lens	£595	Nikon D300 - 18-55mm	£350

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1xMini 2xFlex Canon	£419
Mini TT1 CE Nikon	£149
Flex TT5 CE Nikon	£149
1xMini 2xFlex Nikon	£439
NEW 2x PLUS III	£249
Fuji	
Fuji X100S	£979
Fuji XM-1 kit	£459
Fuji X-E2 + 18-55	£1149



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EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

Digital
PHOTOGRAPHY

Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 8ml	£3.99 21ml, 3 for £10.99	Lilly Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0591/2/3, each	£12.99 13ml	Check Website.	Teddy Bear Inks
T0594/5/6, each	£12.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0597/8/9, each	£12.99 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, B300
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Photo 1400
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Owl Inks
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD, R265/285/360, RX560/585/685
T0711 Black	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Flamingo Inks
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Photo R2880
T0791/2/3, each	£12.99 10ml	Check Website.	Husky Inks
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	S22, SX125/130, SX420W/425W/445W, BX305F
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Fox Inks
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	SX420W/425W/445W/525W/540W/545W, BX305F/320F/325W/335W/335W/335W/335W, BX635FWD/BX935FWD/BX935FWD, B42WD
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	Photo R3000 Turtle Inks
T0870 Gloss	£7.99 11.4ml	Check Website.	Photo R2000 Kingfisher Inks
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	Photo RX700 Penguin Inks
T0877/8/9, each	£9.99 11.4ml	Check Website.	Photo Pro 3800, 3880
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Fountain Pen Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	High Capacity Fountain Pen Inks
T1281 Black	£7.99 5.9ml	£4.99 13ml	Expression Home XP300, XP102, XP202, XP205
T1282/3/4, each	£7.99 5.5ml	£3.99 10ml	XP302, XP305, XP402, XP405
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	High Capacity Daisy Inks
T1291 Black	£10.99 11.2ml	£5.49 18ml	Expression Photo XP750, XP850
T1292/3/4, each	£10.99 7ml	£4.49 13ml	
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8		Expression Premium XP800, XP605, XP700, XP800
T1591-9, each	£14.99 17ml each or £107.99 set of 8		Polar Bear Inks
T5591-6, each	£13.99 13ml each or £74.99 set of 6		Expression Premium XP800, XP605, XP700, XP800
T5801-9, each	£41.99 80ml each or £329.99 set of 8		High Capacity Polar Bear Inks
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No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	
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58mm	£17.99	72mm	£21.99	72mm	£44.99
62mm	£19.99	77mm	£24.99	77mm SPECIAL	£39.99
67mm	£22.99			82mm	£56.99
72mm	£26.99				
77mm	£29.99				
82mm	£34.99				
86mm	£39.99				

KODAK Close Up Filter Sets (-1, +2 & +4)		Marumi DHG Slim Frame Multicoated Circular Polarising Filters		Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters	
52mm	£26.99	52mm	£31.99	52mm	£52.99
58mm	£34.99	58mm	£35.99	58mm	£60.99
		62mm	£39.99	62mm	£67.99
		67mm	£44.99	67mm	£75.99
		72mm	£49.99	72mm	£90.99
		77mm	£54.99	77mm SPECIAL	£79.99
		82mm	£69.99	82mm	£120.99

SQUARE FILTERS

KODAK P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KODAK square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

49mm Adapter Ring	£4.99	Circular Polarizing ND2	£29.99
52mm Adapter Ring	£4.99	ND4	£9.99
55mm Adapter Ring	£4.99	ND8 NEW	£10.99
58mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
62mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
67mm Adapter Ring	£4.99	ND4 Soft Graduated	£11.99
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77mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
82mm Adapter Ring	£4.99	ND8 Hard Graduated NEW	£13.99
Standard Holder	£5.99	Light Blue Graduated	£11.99
Wide Angle Holder	£6.99	Dark Blue Graduated	£11.99
Filter Wallet (hold 8 filters)	£9.99	Light Sunset Graduated	£11.99
		Dark Sunset Graduated	£11.99
		Light Tobacco Graduated	£11.99
		Dark Tobacco Graduated	£11.99
		Light Mauve Graduated	£11.99
		Dark Mauve Graduated	£11.99
		Fog (strong or light)	£9.99
		Diffuser (strong or light)	£9.99
		Starburst (x4, x8 or x16)	£12.99
		Close-Up (+1, +2 or +4)	£12.99
		Red, Orange, Yellow each	£9.99

Six-Piece ND Filter Kit £43.99

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm)

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ET-65B Canon 70 300/4.5	£9.99	62mm Shaped Petal Hood	£7.99
ET-67 Canon 100/2.8 Macro	£9.99	67mm Shaped Petal Hood	£7.99
ET-67B Canon 60/2.8	£9.99	72mm Shaped Petal Hood	£9.99
EW-60C Canon 18 55 IS	£7.99	46mm Rubber Hood	£3.99
EW-73B Canon 17-85 IS	£9.99	52mm Rubber Hood	£3.99
EW-78B Canon 28 135 IS	£9.99	58mm Rubber Hood	£3.99
EW-78D Canon 18 200 IS	£9.99	62mm Rubber Hood	£4.99
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EW-83C Canon 17 40/4.0	£12.99	72mm Rubber Hood	£5.99
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SH-006 Sony 18 70/3.5-5.6	£9.99		

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BRONICA SQ 6x6 USED	180 F3.5 mac L. £849	645E body £149	35 F1.4 XF M. £359	645E body £149	50 F1.8 AFD £99	100 F2.8 AIS ED £399	70-200 F4.5 M. box £349
SQAI complete £249	200 F2.8 IS U L box £379	645E body £149	50 200 F3.5/4.8 £499	645E body £149	55-200 F4.5 AFS VR £399	180 F2.8 AIS ED £399	21 F3.4 AI Limited £369
SQAI body £249	300 F2.8 IS U L. £339	645E body £149	X-M1 handgrip £49	645E body £149	80-200 F2.8 early £299	300 F4.5 AIS £199	28-70 F4 L £69
SQA + 80 + 120 RFH £249	300 F4 L IS U. £899	645E body £149	XE-1 case £69	645E body £149	80-200 F2.8 early £299	35 F2.8 AIS £199	45-85 F4.5 FA M. box. £749
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110 F4.5 PS macro £249	1.4x MKII M. box £249	645E body £149	FUJI MED FORMAT USED	645E body £149	80-200 F2.8 early £299	45-200 F4.5 FA £599	45-200 F4.5 FA £599
135 F4 PS M. £249	2x extender MKI £199	645E body £149	GXJ MED + 90 + VAF	645E body £149	80-200 F2.8 early £299	45-200 F4.5 FA £599	45-200 F4.5 FA £599
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Polaroid back £29	BP 300 £39	645E body £149	GSW690 MKIII £849	645E body £149	80-200 F2.8 early £299	45-200 F4.5 FA £599	45-200 F4.5 FA £599
135N back £119	BP 300 £39	645E body £149	GSW690 MKIII £849	645E body £149	80-200 F2.8 early £299	45-200 F4.5 FA £599	45-200 F4.5 FA £599
SQAI 120 RFH £149	BP 300 £39	645E body £149	GSW690 MKIII £849	645E body £149	80-200 F2.8 early £299	45-200 F4.5 FA £599	45-200 F4.5 FA £599
SQAI 120 RFH £149	BP 300 £39	645E body £149	GSW690 MKIII £849	645E body £149	80-200 F2.8 early £299	45-200 F4.5 FA £599	45-200 F4.5 FA £599
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SQAI 120 RFH £149	BP 300 £39	645E body £149	GSW690 MKIII £849	645E body £149	80-200 F2.8 early £299	45-200 F4.5 FA £599	45-200 F4.5 FA £599
SQAI 120 RFH £149	BP 300 £39	645E body £149	GSW690 MKIII £849	645E body £149	80-200 F2.8 early £299	45-200 F4.5 FA £599	45-200 F4.5 FA £599
SQAI 120 RFH £149	BP 300 £39	645E body £149	GSW690 MKIII £849	645E body £149	80-200 F2.8 early £299	45-200 F4.5 FA £599	45-200 F4.5 FA £599
SQAI 120 RFH £149	BP 300 £39	645E body £149	GSW690 MKIII £849	645E body £149	80-200 F2.8 early £299	45-200 F4.5 FA £599	45-200 F4.5 FA £599
SQAI 120 RFH £149	BP 300 £39	645E body £149	GSW690 MKIII £849	645E body £149	80-200 F2.8 early £299	45-200 F4.5 FA £599	45-200 F4.5 FA £599
SQAI 120 RFH £149	BP 300 £39	645E body £149	GSW690 MKIII £849	645E body £149	80-200 F2.8 early £299	45-200 F4.5 FA £599	45-200 F4.5 FA £599
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SQAI 120 RFH £149	BP 300 £39	645E body £149	GSW690 MKIII £849	645E body £149	80-200 F2.8 early £299	45-200 F4.5 FA £599	45-200 F4.5 FA £599
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SQAI 120 RFH £149	BP 300 £39	645E body £149	GSW690 MKIII £849	645E body £149	80-200 F2.8 early £299	45-200 F4.5 FA £599	45-200 F4.5 FA £599
SQAI 120 RFH £149	BP 300 £39	645E body £149	GSW690 MKIII £849	645E body £149	80-200 F2.8 early £299	45-200 F4.5 FA £599	45-200 F4.5 FA £599
SQAI 120 RFH £149	BP 300 £39	645E body £149	GSW690 MKIII £849	645E body £149	80-200 F2.8 early £299	45-200 F4.5 FA £599	45-200 F4.5 FA £599
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1200 F8 E		300mm F4 L IS USM	E++ £999- £1,049	Panasonic LX1	E++ £79- £89	Nikon D40 Body Only	E++ £89	A24 Black Mag	E++ £49- £129		
120 F3.5 E		400mm F2.8 L IS USM	E++ £4,899	Panasonic LX2	E++ £289- £1,149	Olympus E3 Body Only	E++ / Mint- £379- £399	A24 Chrome Mag	Exc/E++ £39- £129		
135N E Mag		400mm F4 DO IS USM	E+/E++ £3,849- £3,899	Panasonic LX5	E++ £159	Olympus E3 Body + HDL2 Grip	E++ £199	A24 TCC Black Mag	E++ £139		
1200 E Mag		Sigma 12-24mm F4.5-5.6 EX DG HSM	E++ £349	Panasonic PZ200	E++ £279	Olympus E30 Body Only	E++ £389	E12 Chrome Mag	E++ £249		
135N E Mag		Sigma 16-50mm F3.5-5.6 DC	E++ £39	Panasonic PZ200	E++ £279	Olympus E30 Body + HDL2 Grip	E++ £389	A24 Black Mag	E+/Mint- £169- £199		
AEII Meter Prism		Sigma 24mm F2.8 Super Wide II	E++ £149	Rich CX1 Silver	Mint- £1,849	Olympus E5 Body Only	E++ £849				

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Beauly, Inverness, IV4 7BO. F: 01463 782072**

YORK CAMERAS (LONDON) LTD

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Email: sales@yorkcameras.co.uk

USED BARGAINS

CANON DIGITAL SYSTEM

Full Frame Sensor

EOS SD Mk1 body

EOS SD Mk1 body

EOS SD Mk1 body

EOS 10S Mk1 body box

APS-H SENSOR

10 Mk1 Body Box

10 Mk1 body box

10 Mk1 body box

EOS 1D Mk1 V body box

APS-C SENSOR

EOS 70D + 18-135mm IS STM box

EOS 70D body box

EOS 50D body box

EOS 50D body box

EOS 40D body box

EOS 40D + EF 18-55mm IS

EOS 40D body

EOS 30D body

EOS 30D body

EOS 7D body box

CANON "L" SERIES

EF 100mm f2.8 L IS Macro

EF 135mm f2 L hood, case

EF 135mm f2.8 L Macro hood

EF 200mm f2.8 L Mk1 hood

EF 200mm f2.8 L Mk1 hood

EF 200mm f2.8 L Mk1 hood + case

EF 200mm f2.8 L Mk1 + Collar

EF 300mm f4 L S + case

EF 24-105 f4 L S

EF 28-300mm f3.5-5.6 L IS box

EF 70-200mm f4 L hood

EF 70-200mm f2.8 L box

EF 70-300mm f4.5-6.3 L IS box

EF 100-400mm f4.5-6.3 L IS box

CANON "L" SERIES ACCESSORIES

Trippod Mount Ring A box

Trippod Mount Ring A

EF 2x Mk1 extender

EF 2x Mk1 extender

EF 2x Mk1 extender

EF 2x Mk1 extender

CANON EF/EF-S SYSTEM

EF 15-22mm USM

EF 17-85mm f3.5-5.6 USM + hood

EF 18-135mm IS STM

EF 18-135mm IS

EF 55mm f1.8 USM FLX hood

EF 100mm f2.8 Macro USM box

EF 100mm f2 USM box

EF 70-210mm USM

EF 70-300mm IS USM

EF 75-300mm IS + hood

EF 80-200mm Mk1

EF 100-300mm USM

CANON FLASH SYSTEM

430 Exi + box

580 Exi Speedlite box

580 Exi Speedlite box

580 Exi Speedlite

MR-14 EX Box, case

ST22 Transmitter

OCE2 Cord

CANON BATTERY GRIP

BG-E2 (SD Mk1)

BG-E2N + 2X BP-911 box

BG-E2 (SD Mk1)

WFT-E4 (Transmitter SD 1)

CANON ACCESSORIES

Angle Finder C + case

Ray Flash Ring box

AquaTech Rain Shield

AquaTech Brip

Focus Screen EE-D

Focus Screen EE-D

Lens Hood ET74

ACK-E2 Box

Blue Crane DVD's (NEW) 5500, 5000, 3500, 400 @ £15

SIGMA EOS FIT

18-50mm f2.8 EX DC

Sigma 55mm CPL + Case

REALLY RIGHT STUFF

Anglo bracket 10 Mk1

Trippod Plate BL Mk1 fits Series 11 10S + 1D

TIFFEN FILTERS

82mm CPL + 812 Warm

Complete with Tiffen case

CANON FD SYSTEM

FTB QL 50mm f1.8 BL EFC Case

A1 + 50mm f1.8

A1 + 50mm f1.8

AE-1 Program + 50 f1.8

AE-1 + 50mm f1.8

Power Winder A

Angle Finder B

FL Slide Duplicator box

FD 35mm f2.8

FL 35mm f2.5

FL 50mm f1.8

BL 50mm f1.4 SSC

FD 50mm f1.4

FD 50mm f1.2

FD 55mm f1.2 SSC Breach Lock

BL 55mm f1.8 SSC + hood (new)

FD 135mm f3.5 SGL

FD 135mm f3.5 Built in Hood

FD 200mm f4

FD 1.4x A Extender

FD 500mm f4.5 L + Hood

FD 300mm f5.6 Built in Hood

FL 35mm f2.5

FD 35-70mm f2.8 S L

FD 35-70mm f2.8 S L

FD 35-70mm f4 + Case

FD 70-210mm f4 + Filter

FD 80-200 f4 L + hood (new)

FD 100-300mm f5.6

CANON SUPER 8 CINE

Auto Zoom 318M

Canon Auto Zoom 318

OLYMPUS SYSTEM

OMG + 50mm f1.8 Zuiko

OMG + Zuiko 35-70mm T20 Speedlite

Olympus 35SP

XA + A10 flash

Tripp Junior

XA 2 + A11 Flash

Zuiko 24mm f2.8

Zuiko 35mm f2.8

Zuiko 35mm f2.5

Hoya 200mm f3.5

Winder 28-90mm f2.8 S

Cosina 35-70mm f3.5 S

Zuiko 35-70mm f3.5 S

Zuiko 75-150mm f4 + Case

Zuiko 75-150mm f4

Tokina 70-100mm f4.5

Princo 80-200mm f4.5 S

Zuiko Manual Tube No 7

Winder 1

Type 4 Flash Shoe

Vivitar Z Converter

GERMAN CIRCA 1950s

Reiflex 1A + case

Reiflex 1A + case

Reiflex 1B, Hood, Filter, Case

Agfaux Fastagun (bulb)

Agfaux Fastagun + case

CONTAX / YASHICA

90mm f2.8 Summar + Hood

TLA 280 Speedlite

Yashica ML 42-75mm f3.5 S

Yashica ML 200mm f4

Yashica ML 135mm f2.8

DIGITAL COMPACTS

Powertech G12 + case

Powertech G8

Ricoh GX100 box

Ricoh P10 28-300 box

Ricoh 50-210mm box

PENTAX 6X7 SYSTEM

6x7 body + AE Meter Head SMC Takumar 105mm f4 with

left hand wooden grip

SMC Pentax 135mm f4 Macro Filter, case

SMC Pentax 135mm f4 + Case

PENTAX PK SYSTEM

Pentax M 100mm f4 Macro

LX Focus screen Type SE-20, SD-21, SE25

LX Neckstrap

LX Grip (back) box

Pentax SMC A 50mm f1.4

LX System Finder FS 1, FD 1.4, FD 2 Vary Ram

Pentax LX + FA 1 Head

Pentax LX + FA 1 Head

Pentax LX Winder (2)

Pentax AF600C Ring Flash

Pentax AF200T Flash

Pentax AF400T Flash

Pentax 2x T8 Converter

Pentax M 20mm f2.8

Pentax M 50mm f1.7

Pentax M 200mm f4

Sigma 600mm f8 Mirror

Paragon 35 100mm f3.5

Ultra 80 200mm f3.5

PENTAX M4.2 SYSTEM

Fuji ST801 + 50 f1.4

Russian Belovox Box

Spotmatic F (Honeywell) SMC 55 f1.8 Lens

Spotmatic + 50mm f1.4

Asahi Belovox

Asahi Eyepiece Magnifier

Asahi Clip on Flashbox

Super Takumar 105 f2.8

Super Takumar 135 f5.5

Takumar 300mm f4

Pentax Belovox Unit with side copier + boxes

PRAKTICA

BX 20 + 50mm f1.8

28mm f2.8 (Bayonet)

50mm f1.8 (Bayonet)

MIRANDA

Type 1 Waist Level VLF Box

Eyewall Level Finder

CT-F Adapter Box

Extension Tube Set

Flash Bracket

NIKON MF SYSTEM

FM2N body

FE body MD12

Findax 100mm f2.8 N

Nikon 24mm f1.8 S

Nikon PC 28mm f3.5

Nikon 28mm f3.5 S

Nikon 105mm f2.5 S

Nikon 25-50mm f4 S

NIKON AF

AFS 17-35mm f2.8 + Hood

AFS 55-200mm f4.5-6.3 G

AF 75-300mm f4.5-6.3 Inc Collar

SIGMA AF DEMO MODELS

30mm f1.4 EX HSM DC

35mm f1.4 EX DG HSM

15-30mm f3.5 S

75-300mm f4.5 S

SIGMA AF

10-20mm f4.5 DC HSM

55-200mm f4.5 DC

ROLLEIFLEX SYSTEM

Rolleiflex 1.3a Rollei Vario, hood, leather case & strap

Rollei R1 hood box case

LEICA

Leica Elmar 50mm f2.8

Leica 3.5cm Viewfinder + Case

50mm Green filter

ROLLEIFLEX 1930/1960s

Rolleiflex 1 Zeiss Triotar 75mm f4.5

Rolleiflex 2.8f Zeiss Planar 75mm f2.8 EFC, Lens hood,

Polar Filter

Rolleiflex + case

Leather Viewing Hood Needs Attention

Rollei Hood Series T (35mm)

Campkins

CAMERA CENTRE
11 Rose Crescent,
Cambridge CB2 3LP



PART-EXCHANGE STILL POSSIBLE

Latest Used Selection		135/f4 Emar F1	£299	Mamiya RB/RZ	
		90/2.8 Elmarit Screw	£500	RB 180/4.5	£200
Nikon		180/2.8 Tripe Cam	£399	RZ 220 Back	£75
Nikon D80 18 55 f2	£350	180/2.8 Single Cam	£299	RB 82mm tube	£80
Nikon SB700 Speedlite	£260	35/1.4 Voigtlander	New	RB/RZ prism	£140
Nikon 70-300 AFG	£120	R8 + 28/70 f3.5/4.5	£899.95	RB 120 back	£115
Nikon 300 F4.5 A15	£299	135/f2.8 elmarit R	£255	RB/RZ Belovox lens hood G2	£90
Nikon 80-200/2.8 AF/ED	£499	2x Extender R	£320	RB Polaroid back	£90
Sigma 18-50/2.8 MAKD	£200	Leica R5 + 35/70 Zoom	£599.95	Big Lenses	
Nikkor P 500/4 ED	£1499	Leica/R5 SL AST Bk body	£800	300/f4 Pentacon M42	£200
Nikkor ED 300/2.8 Ai	£1899	135/4 Tele Emar	£590	300/f4 Takumar M4	£275
Nikkor TC 16A Converter	£220	35/2.8 M3	£350	400/5.6 Vivitar PK	£335
Nikkor TC 301 2x	£99	50/2 C2F	£450	500/8 Tamron	£139
Nikon S2 f1.4	£800	Leica V-lux 20 boxed	£250	50/0.5 Sigma F4/6.3 APO AF NAF D	£650
55-200 APS	£140	M 90/f2 Summlorn	£1220	Olympus	
86/f1.4 AFR	£599	M 135/2.8 Emarit M	£599	60mm Macro boxed	£350
SB400 flash	£79	Leica MP/4 meter	£125	OMD EMS body	£500
75-240 AFD	£99	Leica M1 body	£525	300/f4.5 OM	£280
55-200 AFS VR	£170	Canon Senorin 135/f4	£175	9-18 E System	£220
12-24 AFS G	£430	Bronica		35/3.5 E System	£170
17-70 2.8/4 Sigma	£220	ETRS + 40/f4 + w/veel	£490	40-150 E System	£140
30/f1.4 Sigma	£259	ETRS + AE2 Prism + 150/3.5	£475	75/1.8 Micro System	£350
SB800 flash	£230	E28 close up Tube	£80	12/f2.8 Micro System	£400
28-200 AFG	£290	75/2.8 ETR	£200	Canon	
18-250 OS Sigma	£299	150/3.5 ETR	£150	EOS 7D body	£900
Leica		250/5.6 FTR	£250	EOS 50D body	£475
90mm f2 (Canada)	£855	Speed Grip FM2	£60	430 EX	£190
SB20 flash boxed	£120	E1 220 FTM black	£50	550 EX	£225
				Nikon/Canon	
				Keep in touch, stock changes on a	
				daily basis	

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NEED AN ADAPTOR OR SOME ADVICE? See us
at The Photography Show, NEC, 1-4 March 2014

Circular Filters

Square Filters

Adaptors

Hoods & Caps

UV Filters

SRB's UV filter absorbs the ultraviolet rays which often make outdoor photographs hazy

46mm	£6.50
49mm	£6.50
52mm	£7.00
55mm	£7.00
58mm	£8.50
62mm	£9.50
67mm	£10.50
72mm	£12.50
77mm	£15.50
82mm	£18.50
86mm	£24.00
95mm	£27.50

Sizes available: 25 to 105mm

Circular Polarising Filters

SRB's circular polarising filters remove unwanted reflection from surfaces such as glass and water

46mm	£15.75
49mm	£15.75
52mm	£16.00
55mm	£16.00
58mm	£16.00
62mm	£16.50
67mm	£17.00
72mm	£18.00
77mm	£20.00
82mm	£25.00
86mm	£32.50

Sizes available: 25 to 86mm

Skylight Filters

SRB's Skylight filters are used for lens protection

46mm	£11.50
49mm	£13.50
52mm	£14.95
55mm	£14.95
58mm	£16.95
62mm	£18.95
67mm	£20.95
72mm	£22.50
77mm	£25.95
82mm	£28.95
86mm	£35.50

Sizes available: 27 to 86mm

Infra Red Filters

SRB's Infra Red Filters block visible light and transmit infrared.

46mm	£18.95
49mm	£19.95
52mm	£19.95
55mm	£20.95
58mm	£20.95
62mm	£21.95
67mm	£22.95
72mm	£24.95
77mm	£29.95
82mm	£39.95
95mm	£49.95

Sizes available: 28 to 105mm

**ND Filters

Full ND, Hard ND and Soft ND are available in:
0.3(1 stop) 0.6(2 stop) 0.9(3 stop) 1.2(4 stop)

Full ND Filters

SRB's Neutral Density Filters reduces light and offers a full ND cover over your lens

46mm	£17.00
49mm	£17.00
52mm	£18.00
55mm	£19.00
58mm	£20.00
62mm	£21.00
67mm	£23.00
72mm	£26.00
77mm	£28.00
82mm	£31.00

Sizes available: 27 to 82mm

Hard or Soft Grad ND Filters

SRB's Graduated ND Filters are great for landscape photography

46mm	£22.00
49mm	£22.00
52mm	£23.00
55mm	£24.00
58mm	£25.00
62mm	£26.00
67mm	£28.00
72mm	£31.00
77mm	£33.00
82mm	£36.00

Sizes available: 40.5 to 82mm

Variable ND Fader

46mm	£26.00
49mm	£27.00
52mm	£27.50
55mm	£29.50
58mm	£31.00
62mm	£32.00
67mm	£35.00
72mm	£36.00
77mm	£39.95

By rotating the outer filter you can alter the amount of light that passes through the filter, from 2 stop to 8 stop
Scored
4 stars in 'Amateur Photographer' Magazine



Stepping Rings

Step rings allow you to 'Step-up' from one thread to another.

Lens Thread	Accessory Range	Lens Thread	Accessory Range
37mm	27-72	58mm	46-77
37.5mm	37-52	62mm	52-77
38.1mm	40.5-58	67mm	58-82
39mm	49-52	72mm	86-105
40mm	49	77mm	58-105
40.5mm	37-58	82mm	72-105
43mm	37-72	86mm	72-105
43.5mm	46-58	93mm	82
46mm	37-62	95mm	82-105
48mm	46-58	105mm	86-95
49mm	37-77		
52mm	46-77		
55mm	46-77		

These are just some of our stock, we have every size step ring available. You name it and we'll make it
From £4.50

Soft ND Grad Kit



Includes:
- 3 Soft ND Filters
- 1 Filter Wallet
- 1 Holder
- 1 Cleaning Cloth
* Highly rated in AP test

Landscape Set

Use this landscape set specifically to accent landscape photography shots

Includes:
- Blue Grad Filter
- Sunset Grad Filter
- 0.6 Soft ND Grad Filter
£37.50

Black & White Set

Use this SRB filter set for black & white photography

Includes:
- Red Filter
- Green Filter
- Orange Filter
- Yellow Filter
£39.95

Full ND Set

SRB's ND filters are used to tone down a bright sky

Includes:
- 0.3 Full ND Filter
- 0.6 Full ND Filter
- 0.9 Full ND Filter
£34.95

Soft ND Grad Set

SRB's ND filters are used to tone down a bright sky

Includes:
- 0.3 Soft ND Grad Filter
- 0.6 Soft ND Grad Filter
- 0.9 Soft ND Grad Filter
£34.95

Hard ND Grad Set

SRB's ND filters are used to tone down a bright sky

Includes:
- 0.3 Hard ND Grad Filter
- 0.6 Hard ND Grad Filter
- 0.9 Hard ND Grad Filter
£34.95

Filter Wallets

A Size £9.95
P Size £9.95



Lee Filters

Foundation Kit

Standard Adaptors £59.00

Wide Angle Adaptors £20.00

ND Soft Grad Set £40.00

ND Hard Grad Set £180.00

Individual Filters from £75.00

SRB are proud to stock a range of Lee Filters

Products including:
Holders, Adaptors, Sets, Kits, Filters, Bellows and Accessories.

Lee Seven 5

The Lee Seven 5 is finally in stock and is designed for compact camera systems to give a photographer more control over their images when it really matters.

Holder £66.00

Adaptors £17.50

Hood £66.00

Starter Kit £114.95

Hard/Soft Grads £59.95

ND Filters £64.95

Big Stopper £66.00

Circular Polarisers £209.95

Lee SW150

This system enables you to use graduated and standard filters on a Nikon 14-24mm lens (Other adaptors are available).

The Lee SW150 holder is fully rotational enabling greater flexibility when positioning graduated filters.

Starter Kit

- Adaptor

- Holder

- 0.6 Hard Grad Filter

£324.95

Shutter Release Brackets

SRB make shutter release brackets to suit all types of cameras, from the smallest compact camera to the largest DSLR camera

Compact Shutter Release Bracket

£19.95

DSLR Shutter Release Bracket

£24.95

Angled Shutter Release Bracket

£24.95



We manufacture and stock a huge range of camera adaptors, listed below are just some of the adaptors that we have

Camera Lens

Canon EOS	M42	£16.95
Canon EOS	Nikon	£22.95
Canon EOS	Pentax K	£24.95
Canon EOS	Olympus OM	£24.95
Canon EOS	Con/Yash	£24.95
Canon EOS	Leica R	£22.95
Canon EOS	Leica M	£24.95
Canon EOS	Canon FD	£44.95

Fuji X1 Pro	M42	£24.95
Fuji X1 Pro	Leica M	£29.95
Fuji X1 Pro	Nikon	£29.95
Fuji X1 Pro	Canon EOS	£29.95
Fuji X1 Pro	Olympus OM	£29.95
Fuji X1 Pro	4/3	£29.95
Fuji X1 Pro	Canon FD	£29.95
Fuji X1 Pro	Con/Yash	£29.95

Nikon	M42	£24.95
Nikon	Canon FD	£44.95
Nikon	C Mount	£32.95
Nikon 1	M42	£24.95
Nikon 1	M39	£22.95
Nikon 1	Nikon	£29.95
Nikon 1	Canon EOS	£44.95
Nikon 1	Pentax K	£29.95
Nikon 1	Leica M	£39.95
Nikon 1	Leica R	£37.95
Nikon 1	Con/Yash	£29.95

Micro 4/3	Canon EOS	£29.95
Micro 4/3	Nikon	£29.95
Micro 4/3	Nikon G	£34.95
Micro 4/3	M42	£29.95
Micro 4/3	Olympus OM	£29.95
Micro 4/3	Minolta MD	£29.95
Micro 4/3	Leica R	£29.95
Micro 4/3	Leica M	£29.95
Micro 4/3	Sony Alpha	£34.95
Micro 4/3	Pentax K	£29.95
Micro 4/3	Canon FD	£29.95
Micro 4/3	Con/Yash	£29.95

4/3	M42	£17.95
4/3	Con/Yash	£22.95
4/3	Leica R	£22.95
4/3	Nikon	£22.95
4/3	Olympus OM	£22.95
4/3	Pentax K	£22.95

Pentax	M42	£18.95
Pentax	Nikon	£44.95
Pentax	Sony Alpha	£44.95
Pentax	Canon FD	£44.95

Sony Alpha	M42	£15.95
Sony Alpha	Minolta MD	£44.95
Sony Alpha	Nikon	£44.95
Sony Alpha	Pentax K	£44.95
Sony Alpha	Canon FD	£44.95

Sony NEX	Canon EOS	£29.95
Sony NEX	Nikon	£29.95
Sony NEX	Sony Alpha	£34.95
Sony NEX	Olympus OM	£29.95
Sony NEX	Pentax K	£29.95
Sony NEX	Leica M	£29.95
Sony NEX	Leica R	£29.95
Sony NEX	Canon FD	£42.95
Sony NEX	M39	£23.95
Sony NEX	M42	£23.95

Canon EOS-M	Canon EOS	£29.95
Canon EOS-M	Leica M	£29.95
Canon EOS-M	Nikon	£29.95
Canon EOS-M	Canon FD	£29.95
Canon EOS-M	C Mount	£29.95
Canon EOS-M	M39	£29.95
Canon EOS-M	M42	£29.95

Canon EOS-M	Canon EOS	£29.95
Canon EOS-M	Leica M	£29.95
Canon EOS-M	Nikon	£29.95
Canon EOS-M	Canon FD	£29.95
Canon EOS-M	C Mount	£29.95
Canon EOS-M	M39	£29.95
Canon EOS-M	M42	£29.95

Canon EOS-M	Canon EOS	£29.95
Canon EOS-M	Leica M	£29.95
Canon EOS-M	Nikon	£29.95
Canon EOS-M	Canon FD	£29.95
Canon EOS-M	C Mount	£29.95
Canon EOS-M	M39	£29.95
Canon EOS-M	M42	£29.95

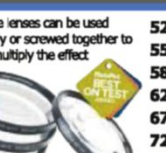
Canon EOS-M	Canon EOS	£29.95
Canon EOS-M	Leica M	£29.95
Canon EOS-M	Nikon	£29.95
Canon EOS-M	Canon FD	£29.95
Canon EOS-M	C Mount	£29.95
Canon EOS-M	M39	£29.95
Canon EOS-M	M42	£29.95

Close-Up Lens Set

These lenses can be used individually or screwed together to multiply the effect.

Wine Photoplus magazine Group Test with a 90% rating (Issue 73 Spring 13)

* Image quality is impressive... set gives up to a whopping +17 dioptres magnification... An absolute steal at the price!



Reversible Petal Hoods

52mm £10.95
55mm £10.95
58mm £11.95
62mm £11.95
67mm £12.50
72mm £12.50
77mm £13.50
82mm £13.50

Rubber Lens Hoods

49mm £4.95
52mm £4.95
55mm £4.95
58mm £4.95
62mm £4.95
67mm £4.95
72mm £4.95
77mm £4.95

Lens Snap Caps

46mm £3.95
49mm £3.95
52mm £3.95
55mm £3.95
58mm £3.95
62mm £3.95
67mm £3.95
72mm £3.95
77mm £3.95
82mm £3.95

Sizes available: 27 to 82mm

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A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

IF I LIVED on the coast, I'd be a regular beachcomber, checking the strand line for whatever goodies the tide had washed up. However, as I live 60 miles from the sea, I have to content myself with visiting charity shops. I find it fascinating to see the range of objects on display, and the sometimes bizarre or amusing juxtapositions you stumble upon.

I'm always on the lookout for cameras, but recently I was drawn to a pile of old copies of *Which?* magazine, dating from 1950-1980. I must have spent nearly half an hour crouched down scanning them for photography-related articles. In the end, I selected four copies that included reviews of cameras that I've got in my collection – which brings me to the Agilux Agimatic.

The Agimatic was an ambitious British-made camera from the Croydon-based firm AGI, which stands for Aeronautical and General Instruments Co. During the Second World War, as well as making aircraft instruments, the company produced aerial cameras for reconnaissance work. With the war over, and foreign imports difficult and expensive, it formed the Agilux brand to make cameras for the domestic market. Everything was designed and manufactured in-house, so while there are some, at times, blatant resemblances to existing cameras from well-known makers, the details vary subtly, particularly in terms of reliability.

My Agimatic was an eBay purchase, and all seemed to function as it should. However, when I loaded it up with film to give it a try, it turned out that all was not well. The knobs, wheels and levers worked, but the film didn't advance. None of my little tricks to coax it back to life were successful, so it was back to the display case in the section reserved for expensive paperweights.

A couple of years later my dad offered to lend me his Agimatic, and this time there were no problems. For a neat compact camera it packs in a lot of features, including a rangefinder and an exposure meter, the latter of the somewhat archaic 'visual-extinction' type. Neither rangefinder nor meter is coupled, so the readings have to be transferred manually. Once set, a single lever next to the lens, which



acts as both film advance and shutter release, allows photos to be taken in quick succession. It's a shame that the nagging worry of mechanical failure hangs over the Agimatic, because it's a nice little camera to use. It slipped easily into my coat pocket, and I carried it around with me for the week, looking out for subjects, such as the footbridge reflected in the River Don in Sheffield city centre (below).

It was a novelty to use a visual-extinction exposure meter. This meter is a piece of Victorian technology that was well past its sell-by date half a century ago when AGI built it into its new camera. The principle is simple – you look into a window at a series of numbers that are etched or printed on shaded glass, and the brighter the available light, the more numbers are visible. The highest visible number is then transferred to a calculating disc on the top of the camera body and the appropriate shutter speed and aperture combination read off.

My copy of *Which?* from November 1959 reviews a selection of seven 'basic' 35mm cameras.

These include the Agfa Silette, Kodak Retinette and my Agilux Agimatic. The tests are quite rigorous and thorough, and at the end the Agimatic is singled out as the only one to be avoided! Both the examples tested by the Consumer Association developed 'many faults', so I suppose I should count myself lucky that I was able to get my hands on at least one fully functioning model. Aeronautical and General Instruments is still producing precision equipment for the defence and civil aviation industries. Perhaps not surprisingly, cameras no longer feature in its product list. **AP**



BOTH PICTURES © TONY KEMPLER

To read more about Tony's 52 cameras project, visit 52cameras.blogspot.com. To see more photos from the Agimatic, visit www.flickr.com/tony_kempler/sets/72157637732427444

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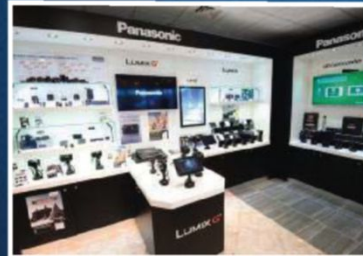


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